

THE OFFICIAL MONTHLY MAGAZINE - SEPTEMBER 1995

STAR TREK

REBEL WITH A CAUSE!

**Nana Visitor on
*Star Trek: Deep
Space Nine*'s most
outspoken heroine**

COME IN COMMANDER!

**Avery Brooks on
helming a very
different ship...**

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**René Auberjonois
reveals his
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**"You hit me!
Picard would never
have hit me!"**

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*"To explore strange
new worlds..."*

Make It So

**"Imposing your brand of order on the Alpha Quadrant
may be more difficult than you imagine."**

- Odo, The Search ,Part II

Chain Of Command

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Well, *Star Trek: Deep Space Nine* has stirred no shortage of controversy among the readers of this magazine, make no mistake. Some of you love it above all other *Star Trek* series; some of you regard it as not even being *Star Trek* and unworthy of your attention. As editor of the magazine and the letters page, your comments and suggestions for articles on *ST:DS9* have provided plenty of material to keep these pages interesting for many issues to come, without even mentioning the other series - and everyone's opinion deserves an airing on our letters page.

Now that *ST:DS9* is soon to begin on BBC Television hopefully all our readers will have an opportunity to judge this show, which has refused to be labelled, lie down and die from low ratings (which it has never had) or turn itself into a paler version of *Star Trek: The Next Generation*. For me, *ST:DS9* is a welcome change to its immediate predecessor and a show that deserves no instant judgement on the basis of one episode. It has had some problems of characterisation in its early stages, but which series hasn't? As we fast approach the start of season four, *ST:DS9* has definitely grown and improved beyond initial expectations and, based on what I've seen so far of its most recent season, has definitely found its feet.

Star Trek: Deep Space Nine is a series that stirs debate - no mean achievement - and one which I hope will push the boundaries of what the *Star Trek* Universe is about for some time to come...■

John Freeman, Editor

Code Of Honour

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ROUND-UP OF THIS MONTH'S STAR TREK NEWS

The Best of all Worlds

IN BRIEF...

• *Sky* have announced a Monday 22 October start date for *Star Trek: Voyager*; season three of *Star Trek: Deep Space Nine* will finish shortly before the launch, with a screening of the making of *Star Trek: Voyager* documentary, first shown in the US in January this year. The BBC have yet to confirm a start date for season one of *Star Trek: Deep Space Nine*, but it is expected to begin in September. *Star Trek: The Next Generation* continues, interrupted only by dreaded summer sport... ➔

It's now been confirmed that *Star Trek: The Next Generation*'s Worf will be joining the mixed Starfleet/Bajoran crew aboard the *Deep Space Nine* space station for season four. Lieutenant Commander Worf comes aboard in response to the Changeling threat from the Gamma Quadrant and assumes control of Tactical Operations in the first episode of the new season. Also featured in the episode is Robert O'Reilly, who plays Gowron, the chancellor of the Klingon High Council.

Reports of the transfer, the result of increasing Klingon concern at Changeling infiltration of the Alpha Quadrant, broke in early July and confirmed rumours that had been circulating on both sides of the Atlantic for some time (see *Star Trek Monthly* Issue 6). It reflects just some of the plot points regarding the changing attitudes between the Federation and the Klingon Empire rumoured to be part of the upcoming season.



A Worf in Klingon clothing...

Above: Lieutenant Worf from ST:TNG's 'Rightful Heir'
Below: Colonel Worf from STVI:TUC

Reactions to the move have been various, ranging from those who have seen it as a cynical marketing ploy to the kinder who simply welcome the return of probably everyone's favourite Klingon.

Michael Dorn is of course no stranger to the space station - he first visited the facility in the two part *ST:TNG* season six story, *Birthright*.

Unable to put aliens behind him, Michael Dorn was recently seen in an episode of *Outer Limits*, in which his character is taken over by an alien influence. Oddly enough, he suffers the same fate again in *Amanda and the Alien*, an upcoming television film for the US market with Nicole Eggert. Later this year, he appears in the big-screen feature film *Timemaster*, released in the US earlier this month. ■

Star Trek: Deep Space Nine Feature, Page 10, plus comments on the move from René Auberjonois, Page 46

WORF JOINS STAR TREK: DEEP SPACE NINE CREW

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

MIRROR, MIRROR

Lou Anders brings you up to date on actors' activities away from *Star Trek*...

Taking a break from repairs as Chief of Operations aboard *Star Trek: Deep Space Nine*, Everyman **Colm Meany** can be seen alongside Hugh Grant as a ladies-man barkeeper in the new film *The Englishman*, from director Christopher Monger. Next up, he revives his role in director Stephen Frear's *The Van*, the third instalment in *The Commitments* trilogy. His shape-shifting companion, Constable **Odo**, **René Auberjonois**, can currently be seen as Dr Burton in *Batman Forever*. The name, of course, is a homage to previous director Tim Burton. Mr Auberjonois managed a trip to Europe before *STDS9* filming resumed, where **Cirroc Lofton** (Jake Sisko) would dearly like to be. Unfortunately, it seems that between acting and schooling, he may be forced to stay Stateside. **Felicia Bell**, who twice portrayed his late mother, Jennifer Sisko, continues in her recurring role as Simone on the US daytime drama *General Hospital*.

Leaving the world of *STDS9*, we find that *Star Trek* legend **William Shatner** has just beamed into *Capstone Software* in Miami, Florida, to record exclusive footage for *Tekwar: The Game*. As in the television series, Shatner plays Walter Bascom, head of the Cosmos detective agency. In this CD-ROM game, expected to be on the cutting edge of interactive game technology, Shatner briefs players on their mission (capturing sinister *Tek Lords*). *Tekwar: The Game* is due out this September in the US. Ironically, the USA Network has cancelled the series itself, after a run of only 18 episodes. The official word is that the USA Network was dissatisfied with the Nielson ratings, which declined gradually after a smash debut. Co-executive producer Peter Sussman says there is still a chance *Tekwar* could stay in production if another buyer could be found in the US. With a name as big as William Shatner's attached to the project, this isn't unlikely. As Captain Kirk would say, 'I don't believe in the No-Win Scenario'.

Patrick Stewart has more than kept busy since he last laid aside his captain's uniform. He just recently

finished filming *Jeffrey*, the film adaptation of Paul Rudnick's Off Broadway comedy about gay people living with AIDS. Mr Stewart plays the role of an interior designer, alongside Steven Weber (in the title role) and Sigourney Weaver (as a New Age evangelist). He played to rave reviews and record breaking crowds in Joe Papp's presentation of Shakespeare's *The Tempest* in July in Central Park, New York City. Patrick can also be seen in the upcoming feature *Let it Be Me*, a comedy about ballroom dancing. He is preparing to film *The Canterville Ghost* for ABC-TV, a television movie for the upcoming season, and will be appearing alongside Ian McKellen in a film adaptation of William Shakespeare's *Richard III*. His one man play *Uncas Lies The Head*, opened at the Swan Theatre, Stratford on Avon, on 6 August - *STM* apologises for this late piece of news, but no press information was received. Engage!

Captain Picard's Number One, **Jonathan Frakes**, has been busy on the other side of the camera. Mr Frakes has directed episodes of *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, and *University Hospital*. He also does the voice of the evil Xanatos on the animated series *Gargoyles*. **LeVar Burton** has also directed an episode of *Star Trek: Voyager*, and will direct the romantic comedy *Stairway to Heaven*, an upcoming independent film. He's also appearing in a new CD-ROM game called *Bluestar*, scheduled for release in the US later this year. **Wil Wheaton** has finished filming the feature *Mr Stitch*, due out this summer in the US. Meanwhile, **Brent Spiner** is on an international tour to promote *Star Trek Generations*.

Unfortunately, two of the new United Paramount Network shows that starred ex-*Star Trek*: *The Next Generation* actors have both been cancelled. Neither *Marker*, which co-starred **Gates McFadden**, nor *Legend*, with **John De Lancie**, will be returning next season. Recently, *Legend's* Executive Producer **Michael Piller** announced on the Internet that there was still hope for *Legend*, as a slim chance existed it might be picked up by another network or cable channel. ■

• **The US news service Entertainment Wire's new CD-ROM *Star Trek Klingon* is described as 'an interactive simulation adventure in the Klingon culture, lore and ritual'. Jonathan Frakes directs. Also in the US, after coming out at a high rental price in July, *Star Trek Generations* on video will be dropping to a \$15 retail price this November. The UK release is still scheduled for December.**

• **W H Smith ran a *Star Trek* day in August at their Chippingham branch. The event was part of a week-long series of science fiction and fantasy events and included a promotion by *Star Trek Monthly*.**

• **Licensed conventions to celebrate next year's 30th *Star Trek* Anniversary in 1996 are still under discussion with Paramount Pictures, but we unfortunately had no further information as we went to press. The *Star Trek* exhibition, still in Ireland, continues to do good business. We now have confirmation that it will be opening in London on 10 October at the Science Museum, South Kensington. The organisers, Unimed, are negotiating to increase the content of *Star Trek: Voyager* in the exhibition and also to upgrade the show to include more items and better effects. We hope to be bringing you more information on this next issue... ■**

JEAN-LUC ALIKE COMPETITION WINNER COLLECTS HIS PRIZE...

Stardate: Saturday 17 June, London... *Forbidden Planet* store manager Dick Jude presents Mr Martin Gilbert of Emsworth, Hants, with this rather large £250 cheque as the winner of our Jean-Luc Picard look-alike competition, which we ran in Issue 1.

Several hours and plenty of videos, books, games and goodies later, Mr Gilbert and his family trot off to see the sights and sounds of London...

Congratulations Martin, from everyone at *Star Trek Monthly*! ■



UNDER THE SPOTLIGHT: BRANNON BRAGA

Larry Nemecek goes behind the scenes on *Star Trek: Voyager* with writer Brannon Braga to review some of the wilder moments of the show's first season...

Right: The hologram with no name...
Below: The philosophical Emanations
Bottom: In Cathexis... can a woman trust even her favourite Vulcan?

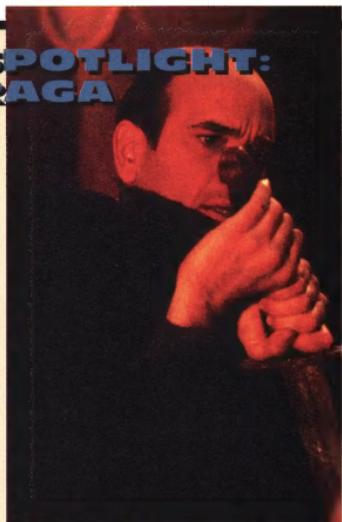
From a start as a writing intern on *Star Trek: The Next Generation*, Brannon Braga went on to acquire a 'Twilight Zone' reputation on the series while turning out such eerie and off-beat fare as *Cause and Effect*, *Realm of Fear*, *Schisms*, *Frame of Mind*, *Birthright, Part I*, *Timescape*, *Phantasms*, *Parallels*, *Genesis*, and, with Ron Moore, the series finale *All Good Things...* as well as *Star Trek Generations*. Now, at the very beginning of *Star Trek: Voyager*, he faces a different challenge: creating a new series background rather than expanding an established one.

Having been principally involved with several of *ST:VOY*'s first 20 hours — including two of the last four held over to start the new US season early — Braga says it was an easy jump to the new series as his cohorts on *ST:TNG*, Moore and René Echevarria, wound up over at *Star Trek: Deep Space Nine*. "It's been fun — fun and a great challenge," he says of the changeover. "I was pretty burned out on *ST:TNG*, especially after *Star Trek Generations* and the two-hour final episode. So it was a breath of fresh air to write for new characters."

Actually, he reveals, Executive Producer Michael Piller had asked him about going with *ST:D9* in its second season, rather than staying on for *ST:TNG*'s swan song. But "*ST:D9*, especially at the time, just wasn't my cup of tea," he explains, and instead stayed put to be a part of the series' last year. "And I think all along it was assumed that I would move to *Star Trek: Voyager*," he adds.

Braga jumped at the chance to do *Parallax*, the first regular one-hour story for the new series after the pilot telefilm, and enjoyed helping launch the characters even if he thought Jim Trombetta's story idea — a ship in distress that turned out to be a reflection of the *U.S.S. Voyager* — was "a highly technical premise to get working."

As one might expect from an embryonic



series, this episode established some major format concepts — B'Elanna Torres becoming chief engineer, for one — while other major intentions soon went by the wayside, such as a sexual tension between Paris and B'Elanna, and Paris becoming the Doctor's assistant.

That brings up another change: the decision to delay the Doctor's naming, and certainly not to have it be Zimmerman as first conceived. "It's funny how the show evolves," Braga notes, "We always thought, 'Okay, we better name this guy.' But as we got into it we realized it was kinda fun; we played with the audience's expectations." Ironically, he adds, the Doctor now rates as most viewers' favourite after starting the year as a big question mark in development.

"He was originally conceived as a guy who would have a different personality week to week," Braga reveals. "You could basically program it to be whatever kind of doctor you wanted; his personality could be reprogrammed at will. But that was totally thrown out the window in favour of something much more intriguing: the fact that no one has any respect for him (at least they didn't at the start of the season), that he was like a light bulb you could turn on and off. But in fact he was a kind of a person beyond the programming, and so now you're suddenly starting to see a more intriguing character along the lines of Data, and not just a gag."

What else grew in an unplanned way? The Kes-Neelix-



STAR TREK: VOY



Paris triangle — due to be resolved in a second season show, Braga promises — and the Kes-Doctor relationship. "All of the great character embellishments and character arcs, just as in *ST:TNG*, they just happened," he adds.

Page was another teleplay developed from a story idea, but in Tim deHaas's original it was Paris who received a holographic replacement for his stolen heart, not Neelix and his lungs. The show also introduced the creepy Vidians, a once-proud people forced to steal organs for their own use due to a species-wide infection, and let us see for the first time the Doctor-Neelix sparring.

"Music, make-up, direction — this was one of those episodes where I felt everything came together," Braga adds.

Not so with his next two stories, *Emanations* and *Cathexis*, which he felt suffered due to what's best described in Hollywood as 'creative differences' with Piller over the direction the shows should take. Braga meant for *Emanations* to be more 'brooding and philosophical', but his boss held out for more active conflict in the show he was still proud to call his first with philosophical undertones.

"It was a comment on euthanasia and the unexpected pressures it puts on the person who is supposedly choosing to end or not to end their own life," he explains. Some also felt that the aliens' belief in a soul was a little too spiritual for *Star Trek* — although he noted it was embodied in an alien culture.

He felt *Cathexis*, likewise, was uneven in its story of alien possession of crew members — although one of the inhabitants was a disembodied Chakotay. "I hear a lot of people liked it ... but I thought it was too confusing. I guess it does have a spooky quality to it."

The writer recalls having the best time of the season with *Projections*, in which *ST:TNG*'s nebbishly neurotic Lt. Barclay (Dwight Schultz) is resurrected — this time as a holographic character who takes the lead in convincing the Doctor that he is reality and all around him is artificial. The segment, which he calls a cross between *ST:TNG's The Measure of a Man* and his own *Frame of Mind*, is one of the four to be shown in the second season in the United States.

Finally, beginning with the image of an antique pick-up truck floating in space, Braga and Executive Producer Jeri Taylor worked on their first-ever collaboration called *The '37s* — which has since switched status from a season finale

to the new season's opener on 28 August. The story hook, it seems, is a sign of Human abductions by aliens after all — one of whom includes Amelia Earhart, one of the most famous of those who seemingly vanished without a trace.

"It's a big show — we land the *U.S.S. Voyager* for the first time, and we have Sharon Lawrence from *NYPD Blue* (the hit US police drama series, currently showing on Channel 4) as Amelia Earhart," Braga notes. "It's great to see Earhart and Janeway together: the first woman of aviation and the epitome of women in aviation. And it ends on a real positive note."

"I think one of the appealing things about *Star Trek* is 'the family sticks together' — and you know when you tune in, no matter what, these people are going to respect and like each other. There's nothing more unpleasant than watching people bicker, so I think it's important for the franchise to do something positive like that."

For next season, where filming began on 11 July, early stories include a Chakotay action adventure and one in which Kim returns to Earth. Also, US audiences can look forward to more Chakotay stories, Kes' hydroponics bay, and many more aliens.

"We're really hoping to fulfill the promise of the series," Braga notes, "which is encountering new, disturbing, dangerous, bizarre aspects of the Delta Quadrant. If there was one thing in the first season I thought we should have done more of it was more exploration and less character development. It was great character development, but I would have given away 10% of that character development to get 10% more action, and that's what we hope to do in the second season." ■

Our *Star Trek: Voyager* regular episode checklist returns next issue



Top left: More verbal sparring between The Doctor and Neelix

Above: The Vidians
Below left and right:
Season two of ST:VOY begins with The '37s





Above: Ensign Ro Laren of ST:TNG

Below: Chief Miles O'Brien with his family

Bottom: Odo attempts to become a surrogate father figure to a young Jem'

Hadar In The Abandoned

'Fort Laramie in Space'

Marking the forthcoming launch of *Star Trek: Deep Space Nine* on BBC2, *Star Trek Monthly* looks back on the origins of the oft-times controversial series, talking with the show's co-creators, Rick Berman and Michael Piller...

If Gene Roddenberry had explained his original *Star Trek* to would-be network buyers as a 'Wagon Train to the Stars', it was only appropriate that this second early reference to a classic US Western series do the same thing for what became the show we know today as *Star Trek: Deep Space Nine*.

Now, as cameras roll on the fourth season of *ST:D9*, it's worth a look back to see how far the first-ever contemporary spin-off of *Star Trek* has grown from its roots — and it's a long way indeed.

Each modern *Star Trek* reincarnation has faced the same dilemma: how to remain true to the mantle of Gene Roddenberry's universe while carving out its own unique identity. As a result, each spin-off has been a product of the times it was born in, and *ST:D9* is no exception. When creators Rick Berman and Michael Piller took time out from *Star Trek: The Next Generation* in 1991 and sat down to a blank page to sketch out this new show at the studio's urging, they already knew what they *didn't* want: another ship-based show with another all-Starfleet crew.

"We set out with a vision to expand, not change, the Roddenberry universe," Piller explains. "We were very conscious of the responsibility not to clone *ST:TNG*, but to add to it. So we said to ourselves, what can we do that will give a new insight to this universe?"

Not that there's anything wrong with Starfleet, mind you — that will always be at the core of depicting Roddenberry's optimistic view of Humanity, a *Star Trek* staple. But Berman, Roddenberry's heir apparent as 'The Great Bird of the Galaxy', and Piller, credited with putting *ST:TNG*'s storytelling house in order for its storied run, both wanted to break away from the biggest headache facing their writers: the lack of interpersonal conflict that such 'perfect' officers demanded. Rick Berman agreed. "What we learned from doing *Star Trek: The Next Generation* was that we needed to create some degree of tension, of conflict between our characters."

What better way to achieve both goals, they eventually reasoned, than to put our familiar Starfleet heroes in conflict with other people, other races who had opposing goals? And that other problem: where to base it all? If not a ship, why not a stationary site? The *Fort Laramie* idea grew; the *Deep Space Nine* space station could just as well have been Dodge City of *Gunsmoke* fame. Piller and Berman eventually decided they didn't want their characters to go out looking for adventure, but to have adventure come to them, on a former Cardassian space station (a ground-based site being ruled out for cost as well as practical limits).

From those two touchstones flow all that we know today about the *Deep Space Nine* station, its crew and the crossroads of the galaxy it guards: the amazing Bajoran wormhole to the Gamma Quadrant. Of course, that prize gateway to commerce and science is now being seen to swing the other way, bringing on dangers like the threat of the Dominion.

The show has evolved in other ways as well, right from the start: the resident Bajoran was to have been Ensign Ro Laren, namesake of the original *ST:TNG* outing that introduced her people and their woes, until actress Michelle Forbes opted to leave television for the film world. Thus entered Major Kira Nerys.

Kira became just part of what the media soon dubbed the 'darker and grittier' side of *Star Trek*, but the shadows which haunted such characters as Kira would be with in, not without; Ben Sisko, not fully over his wife's death at the hands of the Borg in the *Wolf 359* massacre, coming to command *D9* with his son Jake — an ordinary teenager and yet another contrast to *ST:TNG*'s 'kid character', boy whiz Wesley Crusher.

The rest of the Starfleet cast followed: Miles O'Brien, brought over with an unhappy wife Keiko and child Molly as a familiar link from *ST:TNG*; resident alien Trill Science Officer Jadzia Dax; and wet-behind-the-ears medical officer Julian Bashir. Then throw in the rascal of the lot, the shady barkeeper Quark, and of course there's Odo, a shapeshifter who fills the role of Spock and Data as commenter on the Human condition — and allowed the nifty use of the then-new 'morph' effect as a weekly storytelling base.

"This led to the impression that it was a 'darker' show, because everyone wasn't as jolly as on *ST:TNG*," Piller



STAR TREK: DEEP SPACE NINE



observes. "But because everybody got along there was just no character definition in the early episodes [on that show], so it took seven years before you really got to know that family, and it was a wonderful family you'd like to spend time with... In *ST:TNG* I believe we started doing character work from day 1, and though it was not always friendly and these people had different agendas, ... really became a show about surviving and flourishing, about different races learning to live together. And there cannot be a more important thematic foundation for a series than that."

Reaction to *ST:DS9* over time has been strong and yet varied, shifting over the years. Its spectacular two-hour pilot *Emmisionary*, an inner journey for Sisko that benefits from a

ST:TNG send-off with Picard and the *U.S.S. Enterprise*, was the high point of the maiden season in terms of viewer ratings. But audiences fell into the shadow of *ST:TNG* as the elder series peaked in its later years, then exploded with the type of a finale and the subsequent film.

Still, a faction of hard-core devotees proclaimed *ST:DS9* the best *Star Trek* ever and with a firm studio conviction in their investment the show has found its strengths, working through a stable of writers until onetime *ST:TNG* veterans Ira Behr emerged as co-executive producer.

"I think Ira Behr is really one of the great heroes of *Star Trek*," Piller says. "He was there at the third season when we turned the corner on *ST:TNG*. He's got the best story mind that I've ever worked with on any television show."

It was in the second season that the roots of the Dominion were laid in, exploding as the frightening new threat behind the ruthless Jen' Hada and their masters, the Changeling Founders — now found at long last to be Odo's people! With the coming of Starfleet's toughest ship ever, the experimental *U.S.S. Defiant* and its unique Federation cloaking device, newly promoted Captain Sisko has seen his backwater assignment grow into the hot spot of not only the Federation but the whole Alpha Quadrant as well.

One phenomenon unique to *ST:DS9* is the plethora of continuing characters of all stripes, some of whom have been the focus of many episodes and continuing story lines. There's Quark's Ferengi family of brother Rom and nephew Nog, his mother Ishka and the Grand Nagus, Zek; the Cardassians, enigmatic Garak and his wily rival Gai Dukat; the Bajorans, first with Kai Opaka and the late Vedek Bareil, and now the ambitious fundamentalist Kai

Winn and her secular rival, Shakaar. We've also gained the budding love interests of the Siskos, especially the elder's freighter captain Kasyd Yates. There's even Morn the barely, the most notable non-speaking extra ever — and don't forget *Star Trek* popular recurring characters like Q, Vash, and of course Lwaxana Troi.

"My concern is that we continue to tell personal stories, that we continue to develop these characters and their relationships," Piller adds, "and to get something fresh and original that we haven't done before after all these years. The characters always allow us to find some new dimensions to every story, because as long as you continue to explore characters — and those characters grow — you can continue to come up with new storylines that don't depend on technical or special effects or technobabble."

Now, as *ST:TNG* veteran writers Ron D. Moore and René Echevarria begin their second year with Behr and Robert Hewitt Wolfe, the sky's the limit as *ST:DS9* exploits its role as the mainstay of the known *Star Trek* universe — a tableau due for a major shake-up in a two-hour season opener as Dominion paranoia undermines the Alpha Quadrant powers in historic ways, especially the Klingons, and Lieutenant Commander Worf reports for duty to do what he can. But even as they open up its scope, the creators pledge not to diminish what made the series different in the first place.

"The show seems to be a nice target," Piller says, "for people who write columns in magazines and say, 'Well, *ST:DS9* is not as successful as *Star Trek: The Next Generation* and they usually say it's because the station doesn't move, where on all the other *Star Trek* shows the ship moves! And I think they're missing the point: it *doesn't* move. This is a show about responsibility, about commitment — the characters have to face the consequences of their actions, because they *don't* go off every week."

Now in its fourth year, the co-creators clearly have high hopes for the series. They have one of the best ensemble casts in US television and strong characters to match. In addition to introducing new aliens, particularly the Changelings, who may well transform the Federation as we know it, *ST:DS9* has developed races first seen on *Star Trek: The Next Generation* into some of the most fascinating subjects ever viewed in SF television. The future is never one hundred percent predictable but for *ST:DS9* it seems to be looking very bright indeed. ■

*Report by Larry Nemecek, with additional material by John Freeman. For an in-depth look at the details behind the show's origins, pilot episode and first season — as well as how Hollywood mounts such an ambitious show — we highly recommend Judith and Garfield Reeves-Stevens' excellent volume *The Making of Star Trek: Deep Space Nine*, available from Pocket Books.*



Centre: Quark, (along with the bar owners' dream, Morn) master of all he surveys

Above: Lwaxana Troi thinks she has found a soulmate in Odo in Fascination

Below: In The Search, Odo finally meets a member of his shapeshifting race, the Changeling Founders



DEEP SPACE NINE

WHO'S WHO IN STAR TREK

The state of play as the series enters its fourth season... spoiler alert! If you haven't watched the series on Sky or CIC Video, you may not want to read further!

CAPTAIN BENJAMIN SISKO

To the delight of his son and staff, Sisko has not only been recently promoted to captain — likely as a result of his handling of the Dominion crisis with the experimental gunship *U.S.S. Defiant* — but in his personal life he has moved past the hurt caused by his wife's death at Wolf 359. Most surprising to him, though, is how Jake played a matchmaker in his developing relationship with freighter captain Kasiy Yates.

Meanwhile, Sisko has also felt more settled on DS9 and proved a diplomat and scientist as well, deftly walking the fine line of Bajoran politics during the traditional Winn's rise to power as Kai — though he still feels uncomfortable with the 'emissary' mantle he has worn since the series' very beginning. His project to rebuild a Bajoran solar water led to the accidental discovery that the ancient Bajoran probably did teach Cardassia centuries ago, and kept 'normal' history alive by risking his life to replace Human social inferior Gabriel Bell after a temporal accident caused his premature death. ■

MAJOR KIRA NERYS

The raw-edged Bajoran freedom fighter first glimpsed in ST:DS9's pilot has seen even more ups and downs since she donned the regulation uniform of her people: the death of Kai Opaka, the exhilaration of liberating嘲笑 her from a secret prison camp and the agony of his needless death, the hate and then sacrifice of the man portraying God, Bashir, the false camp master, to

expose his people's wrongs.

Kira almost singlehandedly helped put down an early coup on Bajor with the DS9 staff's help and later, after suspecting Vedek Winn's involvement, saw her best friend lose the kaiship to his rival Winn after revelations of his decision to protect Opaka from a no-win situation involving Bajoran dreams during the Cardassian peace treaty that Winn took the most credit for, but she got her revenge by blocking Winn from the secular First Minister's post. All this trauma and her life as a refugee has led others, notably Dax, to find ways to help her 'lighten up'. ■

SECURITY CHIEF ODO

Perhaps no one received a greater personal shock last year than Odo, who discovered his long mysterious origins lay with the omnipotent Changeling shapeshifters who run the Gamma Quadrant's Dominion as its founders. Although allowed to sample their culture and the Great Link, Odo sadly found he had nothing in common with his own people, feeling their version of 'order' left nothing at all like his preferred system of 'justice'.

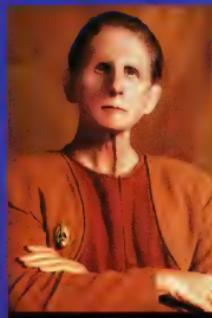
We have learned much about his life as a lab specimen with his onetime Bajoran scientist-murderer, Dr. Mora Ptol, and seen his joy at sharing consciousness with Doc's prior host Cuzon and even Lwaxana Troi. But despite his greatness, Odo's greatest heartbreak lies in his break with his people and his growing, surrounded love for Kira — especially after a Changeling tricked him into admitting he's a Kira duplicate. Odo must also deal with the personal burden as the first shapeshifter to ever harm another, after he accidentally killed a Federation infiltrator in a scuffle on the *U.S.S. Defiant*. ■

LT. JADZIA DAX

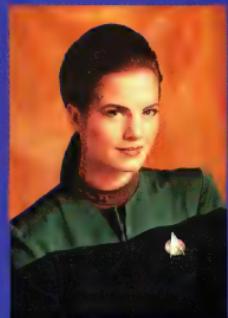
With the most hindsight of all her fellow staff, the 300-year-old Fox symbiont as well as her host, Jadzia, have continued to live a surprising life. This has included her resumption of a blood feud with Klingon centaurians



KIRA NERYS



ODO



JADZIA DAX

K: DEEP SPACE NINE™

Kor, Kang and Koloth against an enemy who killed Kang's son and former host Curzon's godson. She has stayed above Bashir's puppy love and Quark's outright lust, though she still baffles Kira at her enjoyment of the Ferengi and Tongo.

Although normally rising above relationships, Dax found herself grieving the loss of a lover when she could not join his planet that intersects our dimension only every 60 years — and was shocked when her *zhian-koo* revisit of previous hosts revealed that Curzon failed her as a host initiate because of his secret love for her. Aside from the near-death experience of her symbiont's theft, she's also learned to cope with a secret host of Dax — an unstable murderer whose theft of the symbiont was a Trill cover-up until his memories started to get through to her. ■

LT. JULIAN BASHIR, M.D.

Bashir's maturity since the green Starfleet medical cadet who arrived on the station three years ago is ongoing — reflected in his own promotion one grade to lieutenant in the season four opener. While he still has an eye for the ladies, he seems to have got past his early infatuation with Dax and most recently was becoming an item with Leeta, a Bajoran dabo girl with brains to match her looks.

His main friendships continue to be with the enigmatic former Cardassian spy Garak, with whom he often shares lunch, and Miles O'Brien. The chief's tepid reaction to him early in their posting has changed as well, especially in Kret's absence, and they share time in both handball and, more recently, darts in Quark's. ■

CHIEF MILES EDWARD O'BRIEN

Since coming aboard *D9* as the station's beleaguered chief of operations, O'Brien's monumental task of upgrading and maintaining the station has grown from a joke to a respectable enterprise — especially in light of looming conflicts in season four. Ever supportive of his wife Keiko, especially with her original sacrifice to leave the *U.S.S. Enterprise* for *D9*, he urged her to leave her unfulfilling schoolteacher role and work a botany expe-

dition on Bajor a year ago.

The downside, of course, is he may have become even more of a workaholic, saved only by the time he shares with his genial games rival Bashir in handball and darts, plus a turn on his old kayaking holopad as well. The oddest thing about O'Brien is that he actually died and was replaced by an alternate-universe duplicate from five hours into the future! ■

QUARK

Quark may be just another greedy Ferengi, but after three years we can see he's got both a heart and a destiny. He has dealt with the Ferengi Grand Nagus himself on three occasions, representing him in two contact attempts with the Dominion and, on another occasion, convincing the Bajoran prophets, no less, that the benevolent Nagus they created would be disastrous for his people.

It's hard to tell what's been more difficult for him to stand up to — the Klingon High Council on a murder charge, Ferengi feminism in the form of one attractive female, Pel, or his own mother Ishka. However stubbornly he clings to Ferengi traditions, he's finding out that brother Rom will no longer take his put-downs after his son Nog's application to Starfleet Academy was almost sabotaged by Quark. ■

JAKE SISKO

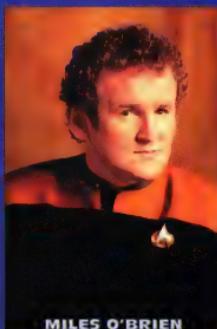
The shy teenager who was still feeling his mother's loss when the unwanted posting to *D9* came for his dad has finally grown up. He's moved from tentative to full-scale dating, most recently with a girl named Leanne, and despite his dad's early worries has maintained his friendship with Nog, Quark's nephew.

Perhaps his hardest row so far has been in bracing his dad for the news that he has no desire or aptitude for Starfleet. In fact, from a technical education tutored by O'Brien, he's decided instead to pursue a writing career — although he recently turned down a scholarship to study at a prestigious school in New Zealand. ■

Larry Nemecek



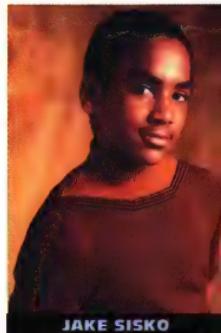
JULIAN BASHIR



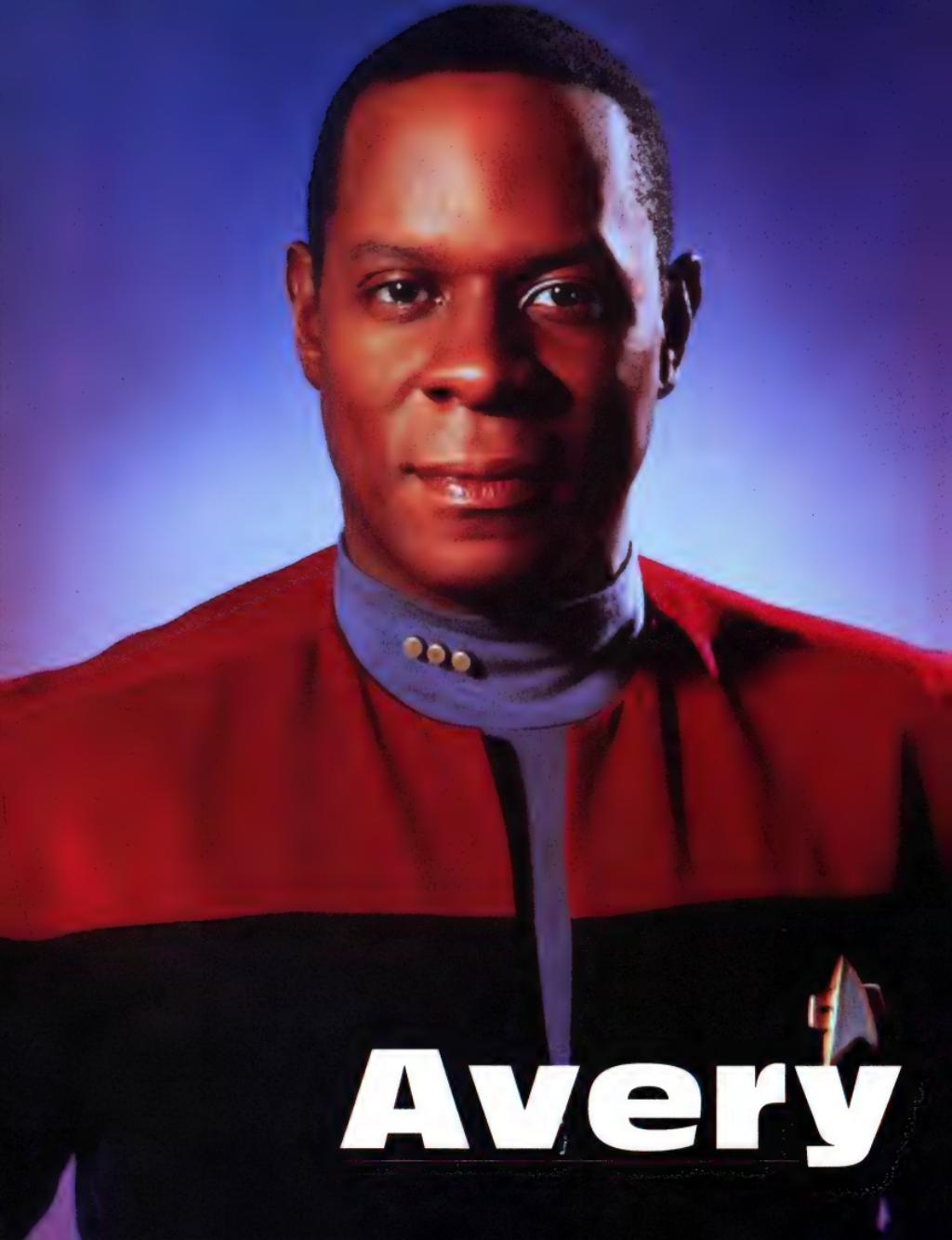
MILES O'BRIEN



QUARK



JAKE SISKO



Avery



"A good director, in my mind, is one who becomes invisible inside the work, so that you can't tell that's what's going on, that we get out of the way so we can watch other people work."

Command Performance

Pamela Roller caught up with the elusive Avery Brooks during recording of the third season of *Star Trek: Deep Space Nine* and asked him about its many changes...

You know, like any series, it takes time," notes Avery Brooks. "It takes time for it to mature. Actually, time begins to solve things. When we began, I think I heard Rick Berman - I'm paraphrasing here - talk about it being very much like a first date ... and we've decided that we want to stay and make this relationship a long and happy one. That indeed, the more time I spend with this character, the more comfortable I am."

The series' third season proved to be the time for Avery Brooks to forge ahead at warp speed and escape the enormous shadow of Patrick Stewart to lead *Star Trek: Deep Space Nine* to its own *Star Trek* legacy. Commander Benjamin Sisko and *Star Trek: Deep Space Nine* began to shine; with no new television version of *Star Trek: The Next Generation* to compete with (in the US) or *Star Trek: Voyager* yet to make its debut, *ST:DS9* had its best opportunity yet to be judged on its own merits. The series' creators made the most of the chance; they gave Sisko a new, more forceful 'attitude' and a 'lean and mean' (if slightly flawed) warship, the *U.S.S. Defiant*, to back him up when diplomacy fails.

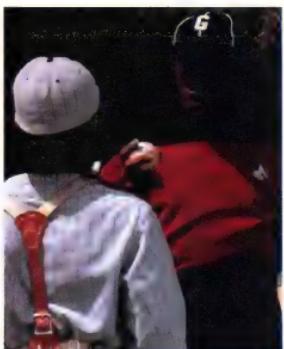
And diplomacy had always been Sisko's plan of action for two seasons. He has been the pillar of stability on a chaotic space station filled with a diverse and unruly group of individuals. When he hasn't had to talk the Cardassians out of resuming their 'reign of terror' against the Bajorans, he's had to calmly pacify the factions of Bajoran rebels who want Bajor for Bajorans only. He's also struggled patiently

to rise above the bureaucratic red tape heaped upon him by the Federation.

Although he has developed strong relationships with his crew, especially Dax and O'Brien, his words have at times fallen upon deaf ears. Despite Sisko's admonitions, his first officer, Kira Nerys, has risked her career and even her life to promote the Bajoran cause. His security officer, Odo, has tried to uphold his own standards of justice, which often clashes with Federation policy and, therefore, with the views of the Federation's representative, Sisko.

Add to the conflicts surrounding him on the space station his internal anguish over the death of his wife at the hands of Locutus and the Borg, as well as the difficulties of being a single parent to his son, Jake, who is on the brink of adolescent angst, and you will see why Sisko has had very little time or energy for heroics on the scale of *Star Trek*'s other two leaders: Captains Kirk and Picard. Who has time to perform feats of mental or physical prowess, or the energy to seek out new life forms and explore the galaxy when they've inherited the aftermath of a civil war and are trying to overcome the grief of losing someone close to them?

It doesn't take a Federation science officer to see that something has been missing from the character of Benjamin Sisko. Despite the flaws, however, Avery Brooks certainly has done an admirable job in his role. He has successfully imbued Sisko with controlled and consistent leadership - much-needed qualities when you oversee a station perched on the edge of a wormhole leading to 'who knows where'.



Opposite: The admirable but impassionate Commander Sisko (promoted to Captain at the end of the third season)

Left: Sisko explains the linear progression of time to an alien interpretation of his son Jake in *The Emissary*

Brooks

CAPTAIN BENJAMIN SISKO PROFILE

c.2330 Born on Earth, probably New Orleans

c.2349 Meets Curzon Dax at Pelios Station

2353 Graduates from Starfleet Academy and meets future wife Jennifer soon after; Curzon Dax is invited to the wedding. Later posted to U.S.S. Livingston and serves some month there with Curzon

2355 Son Jake is born

2367 As first officer and lieutenant commander with his family aboard the U.S.S. Saratoga, he survives the Borg massacre at Wolf 359, where his wife is killed and ship destroyed. Posted to Utopia Planitia Shipyards on Mars, where he attends a Starfleet briefing on Q and oversees development of the U.S.S. Defiant, experimental warship to meet the Borg threat, later mothballed until Dominion crisis

2369 Posted to Deep Space Nine, almost refusing assignment amid friction with Jean-Luc 'Locutus of Borg' Picard until experience with Bajoran 'prophets' and discovery of the Gamma Quadrant wormhole makes DS9 a hotbed

2370 By 're-interpreting' direct orders, he fights a successful guerrilla battle against coup forces with few casualties; deals with Maquis rebellion along new Cardassian border. Accidentally makes first direct contact with Dominion's Jem'Hadar

2371 Returns from Earth with U.S.S. Defiant, and discovers Dominion Founders; against orders, involves the U.S.S. Defiant for station reasons amid abortive Dominion invasion by Romulans and Cardassians; discovers ancient Bajoran route to Cardassia; becomes romantically involved with freighter captain Kasidy Yates; promoted to captain



Because of Brooks, Sisko is believable as a deep thinker who leaves no angle of conflict unexplored before reacting with firm resolve.

For their part, the show's writers have painstakingly fleshed out the character of Sisko, giving him a past to come to terms with and a present filled with conflict and difficult decisions to make.

In the third season of the series, it seems that *ST:DS9*'s creators finally looked to Sisko's predecessors to determine what was lacking with their space station's leader. It probably wasn't difficult for them to figure out. What was the one element that oozed from Kirk's pores in every episode of the original series, and drove Picard to overcome his most challenging foes? Passion, of course!

In the two part third season opener *The Search*, fans got a taste of what was to prove an exciting shift to a more 'defiant' attitude for both the show and Sisko. No longer immobilised by his role as referee and go-between for the Federation, the Bajorans and the Cardassians, Sisko is taking an aggressive approach. Challenged by the violent Jem'Hadar and the powerful Dominion, Sisko has re-discovered the intensity and the spirit he once had as a younger, less life-weary Starfleet officer. This season, aliens who thought Sisko a pushover often swiftly meet their match.

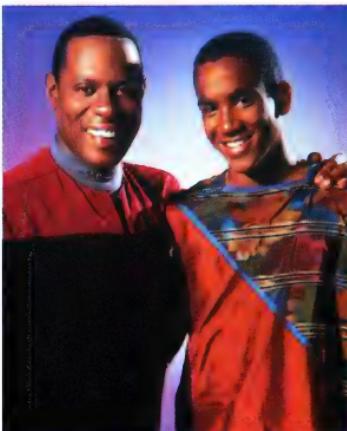
The adage 'still waters run deep' deftly applies to Avery Brooks, and he brings this aspect of himself to his fictional counterpart. Underneath Brooks's calm, cool exterior simmers not only the intellect of a philosopher, but energy and strength unmatched by the most battle-scarred warrior. So it should be no problem for Brooks to bring out Sisko's intensity, allowing him to 'act' rather than merely 'react' to situations.

Though Sisko now has a powerful military arsenal to draw upon, he's also prepared to fight face-to-face with the meanest of aliens. Given the more offensive stance he was forced to take early in the third season, there have been more chances to explore Sisko's more physical side. Brooks

"I've been in television a long time now. I know exactly how it works. The clock ticks incessantly."

acknowledges that it's up to the writers to decide how physical Sisko will be in a story, but he's certainly capable of any of the physical demands the script may call for. He's no stranger to throwing punches or being tossed around for the camera.

Before taking on the role of Benjamin Sisko, he portrayed Hawk, Robert Urlich's scowling enforcer and sidekick in *Spenser: For Hire* (yet to be screened in the UK) and starred in his own short-lived spin-off, *A Man Called Hawk*. Both series were very action-oriented. On *ST:DS9*, Brooks does much of his own stunt work, often relegating his stunt double to spectate from the side-



lines. "Well you know, both in the theatre, which is physical by nature, and the series I've done, the work has always been very physical," Brooks says. "I've been involved in some kind of sport or in the theatre all my life."

Besides offering his many strengths as an actor, Brooks also offers *ST:DS9* his abilities as a director. He debuted as a director on *ST:DS9* with one episode in season two – the powerful *Tribunal*, in which Chief O'Brien was charged by the Cardassians with a crime he didn't commit. For season three, Brooks's work in front of and behind the camera included direction of *The Abandoned*.

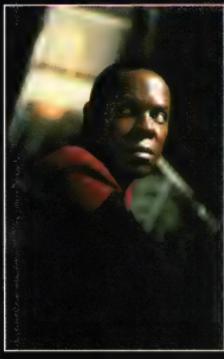
Unlike some actors, who have no directing experience but believe they can do a better job than a seasoned director, Brooks has the credentials to assume a position in the director's chair. "My M.F.A. from Rutgers University is in acting and directing. I had a double major, so I've been a director a long time – he says he first directed some 27 years ago. I just hadn't done it in the electronic medium. So it was a matter of time before I made this turn."

Directing a television episode is very different from directing, say, a feature film. An episode is filmed with expediency – often there is very little time for rehearsal or numerous takes to perfect a scene. How does Brooks handle this aspect of directing an episode of *ST:DS9*? "I've been in television a long time now. I know exactly how it works. The clock ticks incessantly."

Time limitations aside, Brooks finds directing one of his favourite aspects of working on the series. It appeals to him because he says, with abstract flair, that he is "interested in systems of things," that he is "interested in looking at arcs of thought and vision." Given the outstanding reputation of actors like Nana Visitor (Kira Nerys), René Auberjonois (Odo), Terry Farrell (Dax) and the rest of the cast, Brooks says he has no difficulty dealing with the varying personalities of the actors he's directing because this is "called the negotiation of living. It's no different because we are doing a television show."

Each director certainly leaves his or her own mark on a project. Brooks, however, is hesitant to say what he brings to an *ST:DS9* episode he directs. "I suppose [the audience]

Avery Brooks PROFILE



BIRTHDATE: 18 April

BIRTHPLACE: Indiana

Selected Credits:

THEATRE

Paul Robeson

Are You Now or Have You Ever Been?

Othello

A Photograph

Spell #7

TELEVISION

A Man Called Hawk

Spencer: For Hire

Solomon Northup's Odyssey

Uncle Tom's Cabin

Star Trek: Deep Space Nine

MUSIC

X: The Life and Times of Malcolm X (opera)

Performed with jazz artists such as Jon

Hendricks, Butch Morris, Henry Threadgill,

Lester Bowie and Joseph Jarman

HOBBIES

Avery has done extensive work with the Smithsonian Institute's Program in Black American Culture and is a tenured professor of theatre at the Mason Gross School of the Arts

would have to decide when [they] look at it." But he elaborates, "I am finding my way, finding my signature. A good director, in my mind, is one who becomes invisible inside the work, so that you can't tell that's what's going on, that we get out of the way so we can watch other people work. I hope I bring the good sense of every director."

Yes, Brooks acts and directs on *Star Trek: Deep Space Nine*, but these are only two facets of the arts in which Brooks has been involved in his long and distinguished career. He considers himself an 'artist', which seems an appropriate title considering that in addition to his acting and directing credits, you can add jazz musician, professor and artistic director of the National Black Arts Festival.

Of the arts, Brooks says, "Art is a way into ... a way of us discussing the world. Art Blakey said about this music called jazz, that it is 'perhaps the highest form of expression on the planet – from God through me to you.' That's art. It's a way for us to talk about the divine, answering questions that cannot be answered in any other fashion. It comes out of the need to express."

Brooks has spent all his life expressing himself. Born and raised in Indiana, he grew up in a house filled with music. His father sang with the acclaimed gospel group Wings Over Jordan. His mother was an accomplished pianist, organist and choral conductor. His uncle was one of the original Delta Rhythm Boys. Music continues to influence him. In fact, he has sung with such distinguished jazz artists as Jon Hendricks, Henry Threadgill, Butch Morris and Lester Bowie.

After graduating from Oberlin College and then Rutgers University, Brooks ventured into the acting profession. Aside from his television roles, he is also an acclaimed stage actor, and has appeared in such productions as *X: The Life and Times of Malcolm X* and *Are You Now or Have You Ever Been?* Brooks is also a tenured professor at Rutgers, having

Top left: Directing is hardly alien to Avery Brooks

Far left: Commander Sisko with son Jake

Left: Sisko assumes the role of freedom fighter Gabriel Bell in the two-part episode *Past Tense*



Right: Commander Benjamin Sisko, diplomat and warrior
Below: In *Emissary*, the Commander finds himself temporarily reunited with his late wife, Jennifer

served on the US university's faculty for more than 20 years.

Although 12 to 14 hour days on the *ST:DS9* set leave little time for other pursuits, Brooks takes time for one of his favourite projects, the National Black Arts Festival. He serves as the artistic director of the festival. "It's a biannual festival that was begun in 1988. The next festival is in 1996, so I'm still with it right now.

"It celebrates African-American culture and the culture of people of African descent, including music, dance, theatre and folk arts. It goes for 10 days. Between six and seven hundred thousand people from all over the city of Atlanta attended the last event and I'm responsible for the programming. Other people coordinate it, but it is my vision."

Another of his pet projects is his one-man stage production in which he re-creates the life of a true Renaissance Man, Paul Robeson, who, in the early part of this century, rose above racism to establish himself as an actor, concert singer, lawyer and humanitarian. Robeson is probably best known for his role in Eugene O'Neill's *Emperor Jones* and as Shakespeare's *Othello*. Like Brooks, Robeson attended Rutgers University. Surprisingly, Brooks had time last February to reprise his role as Robeson. "I did it at the Westwood Playhouse, here in the face of all these hours and all these things... Why? To renew my spirit again!"

The actor shrugs off any suggestion that he is attempting to be as diverse an artist as Robeson. "Not at all. I'm seeking to use the things I've been given. He was a magnificent human being, and the reason I continue to do these things... well, if anything I want to emulate people like him who struggled so eloquently. To be like him? Impossible! There was only one!"

Brooks definitely seems to be a man on an artistic mission. What drives him to pursue such a tremendous variety of artistic endeavours? How important to him are performing and entertaining? First of all, he doesn't seem to like the term 'entertaining'. He says, "Well, entertain in the sense of entertaining the mind." Then he adds, "But I'm compelled because I'm interested in the world. I'm interested in the quality of life that I spend

"(Sisko's) trying to find peace, trying to come to terms with his past, beginning this journey for inner peace. I suppose he's still looking for that, too. But, I think, as well, he has not lost his curiosity about life, about living, nor the need to preserve that."

in the time that I spend on Earth and indeed interested in some incremental way in elevating the quality of life for succeeding generations."

Wait a minute - that statement may well sound familiar...

Perhaps there is a reason why Brooks stars in a *Star Trek* series in which the ghost of Gene Roddenberry still looms large. In fact, Roddenberry's vision of his *Star Trek* being an internal voyage, a voyage of personal discovery and not merely a physical journey into space, seems especially appropriate for both the character of Benjamin Sisko and for Avery Brooks the artist.

What is Benjamin Sisko searching for? Brooks answers, "Well, certainly, what we know about him is that he's trying to find peace, trying to come to terms

with his past, beginning this journey for inner peace. I suppose he's still looking for that, too. But, I think, as well, he has not lost his curiosity about life, about living, nor the need to preserve that."

And personally, as an artist, what is Brooks searching for? The answer is not quite so easily defined. "Hmm," Brooks pauses. "Peace of mind. Peace on Earth... There's not any one thing, because whatever it is I'm searching for I'll never find it. If I could, then I would already have it. It's not vertical for me at all. The search is synonymous with discovery. And one hopes you wake up and you discover things about the world..."

Hopefully, fans will discover new things about Benjamin Sisko as he leads his crew through the fourth season of *Star Trek: Deep Space Nine* when it begins later this year. ■

Star Trek Monthly hopes to catch up with Avery Brooks again at a later date



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Beverly Crusher Borg Riker

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STANDEES

STAR TREK: DEEP SPACE NINE

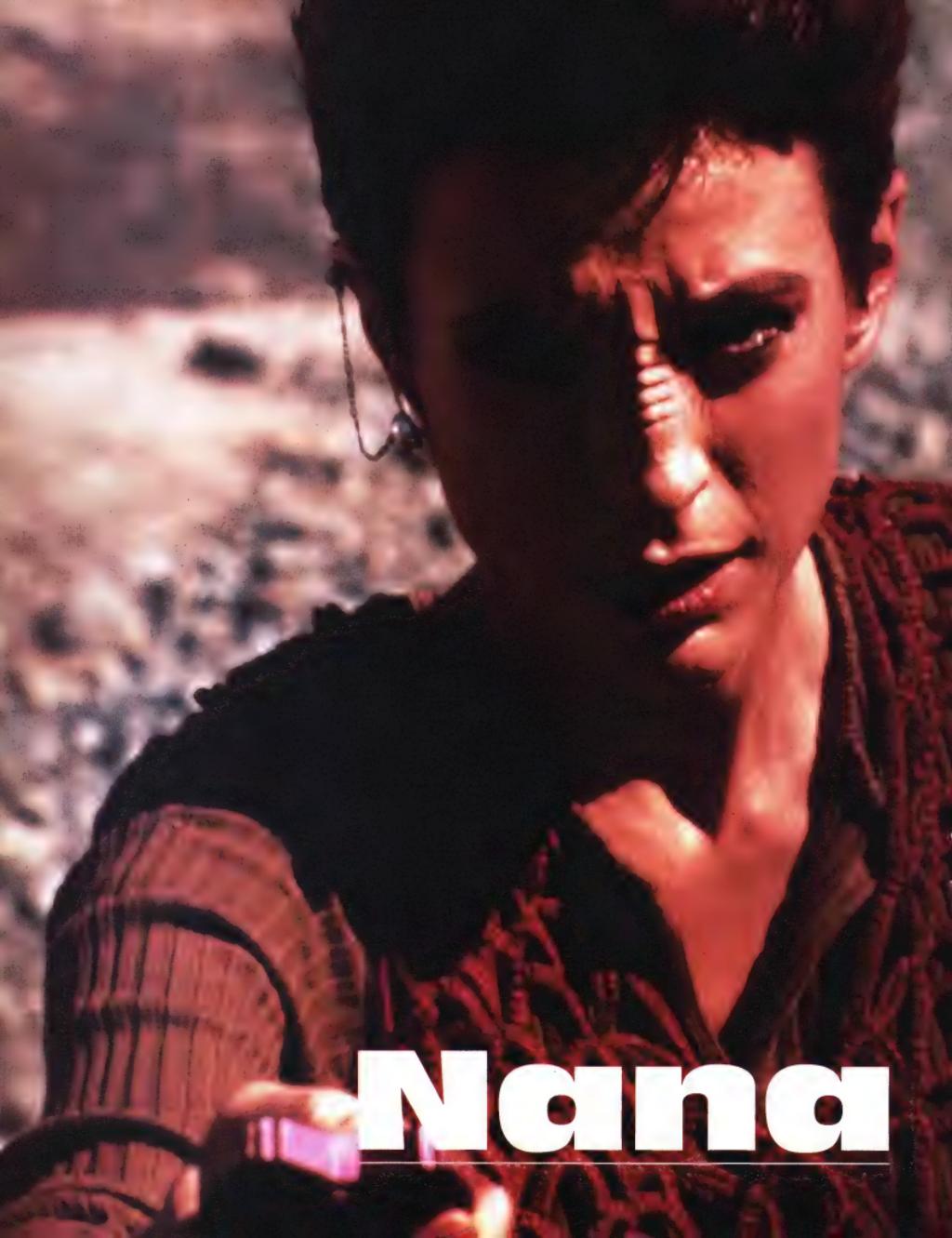
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Kira

Odo

Quark

Star Trek Generations



Nana

"I thought 'Oh my God! How am I going to be this strong woman when all anybody is going to see is this elephant's trunk?'"

Mother with a Mission

Marc Shapiro interviews Deep Space Nine's First Officer

Six weeks before receiving the call to audition for the role of First Officer Major Kira Nerys in *Star Trek: Deep Space Nine*, Nana Visitor gave birth to a baby boy named Buster. Motherhood immediately went at loggerheads with the aesthetics of Visitor, an actress with more than 20 years experience under her belt. As Visitor remembers it, motherhood won.

"Going through the experience of this birth gave me perspective on my life and what I wanted and did not want," says Visitor in an unexpected bit of personal insight. "And what I did not want was to do any more bad television. I decided I was going to pack up and move to New York. I thought, whatever my child's life turns out to be, he's going to see me do things that have meaning to me."

Visitor, during an early morning conversation, is, true to form, spending some quality time with her son. On hiatus following the conclusion of *ST:DS9*'s third season, the actress says "I've been going on some auditions for films, but everything I've been offered was so offensive and awful. I wouldn't want my son to see me in them when he's 18. Besides, I'm really not interested in anything at this point. As far as I'm concerned, this is my time to be with my son." And to look to her future on *ST:DS9*.

Visitor, whose often philosophical responses are laced with laughter, chuckles at one change in season four she is openly lobbying for. "That's hair! I know it's a major con-

cern for a character who doesn't care about her appearance but I would sure like to see something dramatically different; maybe something with more of a warrior feel."

Visitor claims that her 'falling in love with the character of Kira' during the audition process ultimately kept her from leaving for the other coast. She remembers being

'completely engaged on every level by the part'. What also excited her about the role was that the show's co-creator Rick Berman assured her that the make-up required to play a reformed Bajoran terrorist would be minor.

"I thought, 'Great!', she jokingly remembers. "Then he told me it would be like an elephant's trunk and I thought 'Oh my God! How am I going to be this strong woman when all anybody is going to see is this elephant's trunk?'" But Visitor recovered from the make-up shocker and quickly realised that all the prosthetics in the world would not blunt the character's potential. "I saw Kira was a strong woman with a definite history. She had made some slips of judgement in the past, but she had straightened out her life and had dedicated herself to things that were ultimately more

important than herself. I felt that issues and people would be very important in her life; especially during the first season."

She relates that a big challenge early in the life of *ST:DS9* was straddling the line between masculinity and femininity. "Kira, from the beginning, was very aggressive, as are all Bajoran women, and that's where the challenge



Opposite: A Cardassian a day keeps the Major away: Kira Nerys masterminds a jail break in Homecoming
Left: In Crossover, Kira comes face-to-face with a mirror universe version of herself

Visitor



Above: Sharing an intimate moment with an alternate universe Sisko in *Crossover...*

Above right: ...with her ill-fated Bajoran lover Vedek Bareil...

Below: ...and the charming Thomas Riker in *Defiant*

was during the first season. I did not want her coming across as a man. Her strength is a woman's strength and it's important that she comes across that way." Visitor, however, recalls that the first season was tempered by her actor's instinct that said no matter how good things appeared she was subject to burn out. "I knew going in that with every job you usually end up getting bored at a certain point. Either you lose interest or it becomes a factory. You reach a point where you either lose interest or just have to endure. Something happens



and it's no longer what it was at first. I figured it would either happen sometime during the first season or sometime in the third. I was concerned that I would end up getting bitter. But happily that hasn't happened. The character of Kira has constantly grown and changed."

But what the actress claims has stayed constant throughout the run of *ST:DS9* is the notion that Kira is not Wonder Woman with a crinkly nose. "Kira is not a hero. She's not this perfect female with a big 'W' on her chest. She's a real person. If she's in love, she acts one way. If she has to kill somebody she's another way."

"Kira is not a hero... She's a real person. If she's in love, she acts one way. If she has to kill somebody she's another way."

she's another way." And Visitor claims that it was her recent motherhood that helped her find the warrior side of Kira during the first season shakedown cruise. "Being a new mother definitely helped me to find the fierceness in Kira. I looked at my child one day and thought I would do whatever it took to keep this child safe. That kind of fierceness, that motherhood, brings you exactly what Kira feels for the cause of her people and why she is able to be brave in the face of danger. People are not brave unless they are truly afraid of something."

Being the warrior Bajoran is only part of Kira's overall make-up. During the three year run of the show, Visitor, who isn't big on specific episode anecdotes, did find a joking aside to her more feminine side. "I've kissed just about everybody on the show at one time or another," she chuckles. "I've had romantic interludes with Sisko. Riker came on the show just long enough to give me a very last pirate-like kiss. Yeah, I've had interludes with a lot of different characters, on the show and Kira has had more than her share of romantic fascinations." And that, offers the actress as she warms to the subject, is part and parcel of Kira's very un-Starfleet make-up. "Kira has different appetites and sometimes people, especially in America,



have trouble with people, with women, having appetites. I don't just mean sexual desires. Most scenes in which a man and woman are eating together the woman barely touches her food. But we did an episode that featured a flashback to Kira in a prison camp and she's eating this awful gruel. And I mean she's eating. Why? Because she's hungry. It's very important that Kira is capable of holding a child, killing a foe, holding her own in hand-to-hand combat and, yes, wanting a man once in a while."

Visitor is quite happy that, over the course of three seasons, Kira has emotionally been all over the map. Given her background, she considers the character a perfect fit. "Because I've been all over the place as an actress. I may not have been real well known, but I worked fairly constantly and that's because I'm able to do a lot of different things. When you work in Hollywood as the guest star you have to be versatile. One week I would be this mad killer and the next I would be this meek librarian. I can do a wide range of characters and I've found the *Star Trek* writers have picked up on that and have given me quite a lot to do."

The actress harkens back to her theatre roots for her comparison of *ST:DS9* to "Regional theatre. We have no stars and everybody gets their turn to play Ophelia." She also agrees with the idea that, during the first season, she was definitely in the spotlight. "We were working so hard and such long hours that I never really looked up and thought about it. I knew I was getting a lot of episodes. But I also knew that while it appeared that I was being groomed as the breakout character on the show, it was

"I'd like to see the series focus on (Kira's) normal maturation as a woman. I'd like to see her with a child. I think it would be wonderful if she had to deal with all that on top of everything else!"

Nana Visitor PROFILE

BIRTHDATE: 26 July
BIRTHPLACE: New York

Selected Credits

THEATRE

Gypsy (with Angela Lansbury)
42nd Street

My One and Only

The Ladies Room

A Musical Jubilee

TELEVISION

Ryan's Hope

One Life To Live

Empty Nest

Murder, She Wrote

Baby Talk

thirtysomething

Jake and the Fatman

L.A. Law

In the Heat of the Night

Working Girl

Star Trek: Deep Space Nine

FILM

The Sentinel



only going to be for that season and that the other characters would be developed later on and I could be relegated to a spear carrier!

"Actually, I thought the way the producers developed my character during that first season was rather clever," she continues. "Initially, people saw Kira as simply this grumpy warrior. I thought it was very hip for the producer to get to know her slowly; have a perception of her, watch as the situation changes and she stumbles and falls and gets up, and then have a different perception of her."

Visitor claims that working on *ST:DS9* is "the hardest work I've ever done in my life." And what made it particularly hard was having to be away from her newborn infant. "I wanted him to be with me all the time," she confesses

Below right: No stranger to fighting Cardassians, Kira helps rescue Bajoran hero Li Nalas in *Homecoming*

Following page:

Top: A confused Kira, side-by-side with Garak, faces the possibility that her entire life has been a lie, and that she is in fact a Cardassian spy, in *Second Skin*

Bottom right: Dressed to kill in *Crossover*



MAJOR KIRA NERYS PROFILE

2343 Born in Bajor's Dahkur Province to resistance fighter father and icon painting mother

2346 Mother dies in Cardassian prison

2355 Joins Shakaar resistance cell, named for its leader, to fight Cardassian occupation at age 12

2357 Helps liberate Cardassians' notorious Gallitep labour camp

2365 Checks aboard DS9 to murder native collaborator with Cardassians, meets Odo and Quark for the first time and is almost caught

2369 Accepts position as first officer and Bajoran military attache on DS9, initially opposing Bajoran provisional government

2370 Temporarily recalled pending reassignment during abortive coup on Bajor



2371 Grieves death of Vedek Bareil on the eve of his Cardassian peace treaty. Asked by Kai Winn to help put down rebellion by former leader Shakaar and avenges Bareil by fostering his rival candidacy of Shakaar as secular First Minister.



of those first season blues. "And with my schedule that was hard. But I finally got a housekeeper who would bring him down to the set and so I was able to be with him between scenes and at lunch. I was this working mother and I was torn and continue to be torn. I want to be with my child and I want to do the work. That was the real hard thing. But doing the show was always a joy and it still is. I've grown to love the people I work with. In the beginning they were all strangers to me; I didn't know them. Now I can't wait to see them. I can't think of a more satisfying work environment."

As *ST:DS9* enters season four, Visitor speculates on what the future may bring as it pertains to her character. "I'd like to see the series focus on her normal maturation as a woman. I'd like to see her with a child. I think it would be wonderful if she had to deal with all that on top of everything else! I'd like to see Kira become older and wiser. Right now, she's thinking with her guts as all good warriors do. But I'd like to see her heart grow a bit more as well."

Given the long run of *Star Trek: The Next Generation*, one would have to speculate that there would be more than enough time for Nana Visitor's wish list to come through. But the actress remains cautious about the future of *ST:DS9*. "There's a part of me that's afraid to fall in love and trust that this role will be here forever. And that's kind of good, because it keeps the edge of knowing that it is something very special in my life and that it will pass." And pass, she says, without her ever stepping behind the camera to direct. "Cirroc Lofton will direct before I will," she laughs. "I'll probably be the only one in this cast not to direct an episode. I figure I have enough on my plate just trying to figure my character out and what I'm going

"It's very important that Kira is capable of holding a child, killing a foe, holding her own in hand-to-hand combat and, yes, wanting a man once in a while."

to do with her. Trying to figure out what the rest of the cast and crew should be doing would be too much."

Finally, what Nana Visitor sees as the future of Kira in the *ST:DS9* universe are a galaxy of opportunities. "I'm not Starfleet. I'm not bound by the Prime Directive. I can be a loose can-

non. I can shoot my loud mouth off. I can be wrong. I can do inappropriate things. I can get yelled at. That sure as hell sounds like I'll have a lot to do..." ■



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THE DREAM WALKERS

Part Three of Three

On their way to Starbase Nine for some well deserved shore leave and repairs to the ship, the crew of the *U.S.S. Enterprise* are beset by waking nightmares of earlier missions. It appears that the dreams are connected, somehow, to former Yeoman Janice Rand – now a clandestine operative for the Federation and missing somewhere in hostile Chumikite space. But the dreams suggest clues to her location and, thanks to Spock's near infallible memory, Janice Rand is found, strapped into mysterious alien machinery and unconscious on an unexplored world...

Writer:

MICHAEL JAN FRIEDMAN

Artist:

CARLOS GARZON

Editor:

MARGARET CLARK

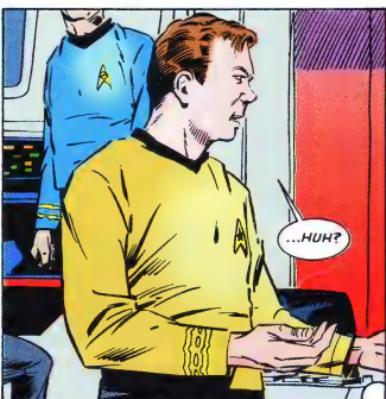
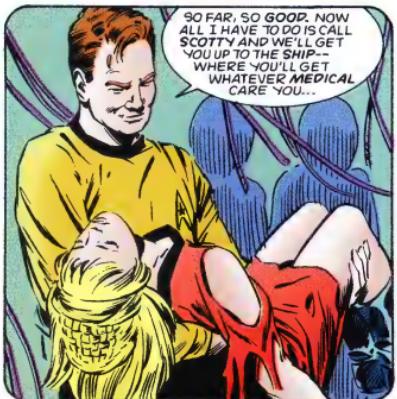
Letterer:

BOB PINAHY

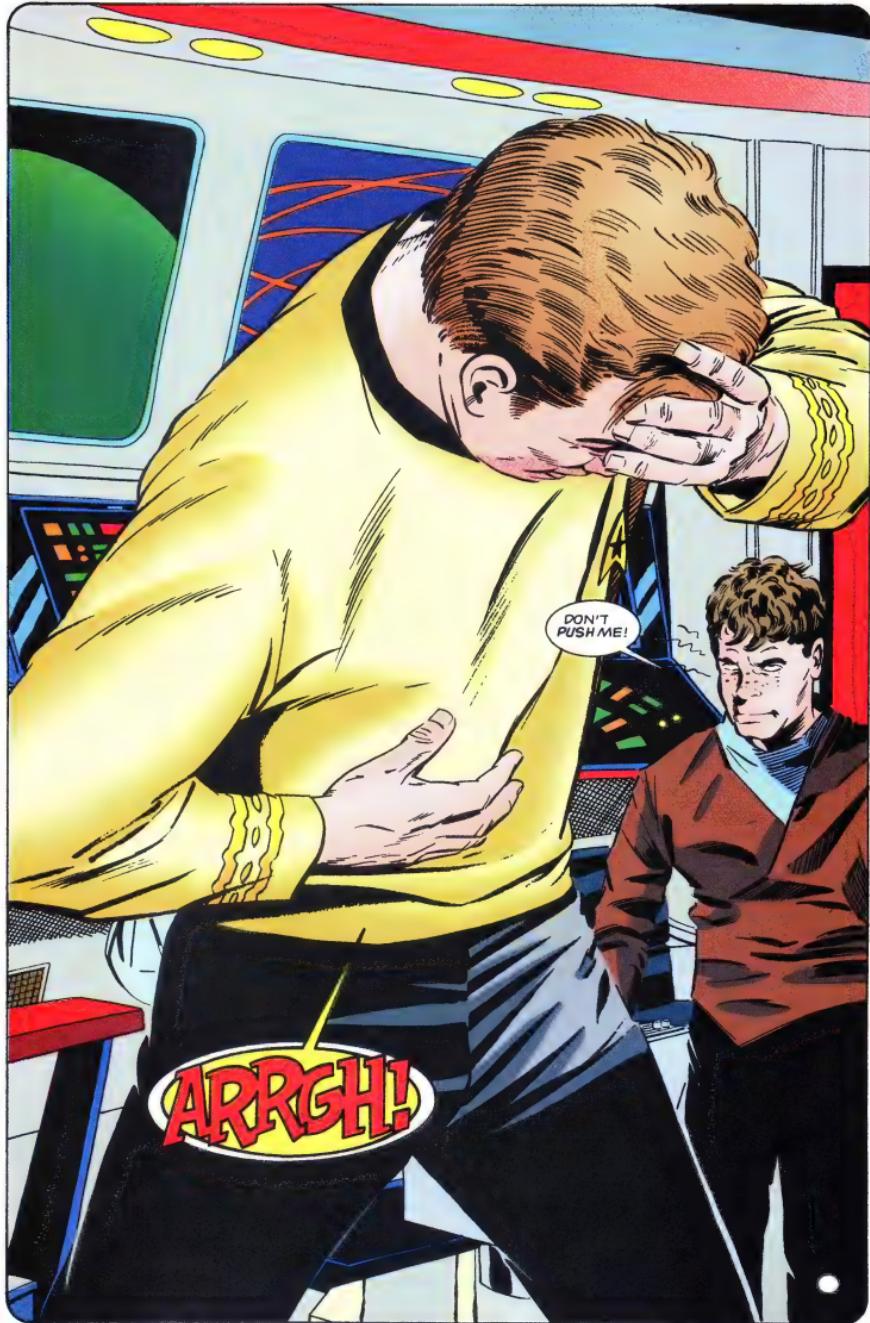
Colourist:

RAY MURTAUGH











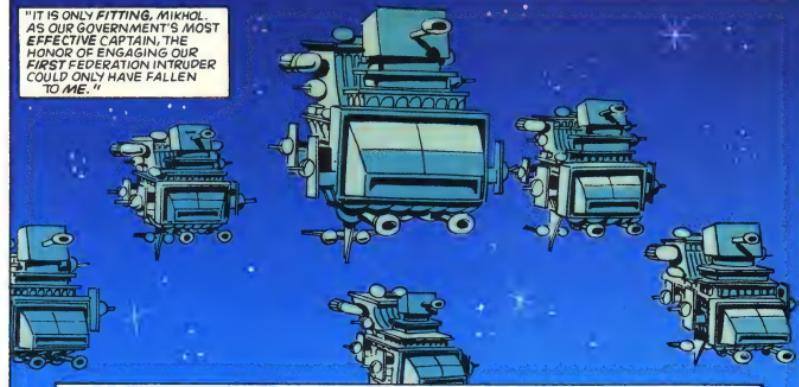








"IT IS ONLY FITTING, MIKHL, AS OUR GOVERNMENT'S MOST EFFECTIVE CAPTAIN, THE HONOR OF ENGAGING OUR FIRST FEDERATION INTRUDER COULD ONLY HAVE FALLEN TO ME."



THEY MUST BE AWARE OF OUR APPROACH, LORD CAPTAIN--YET THEY BRAZENLY MAINTAIN THEIR ORBIT.

ALL THE BETTER, MIKHL. IT WILL MAKE IT THAT MUCH MORE SATISFYING TO STUFF THEIR ARROGANCE DOWN THEIR THROATS!

OBVIOUSLY, THEY HAVE UNDERESTIMATED US. BUT THEY WILL NOT HAVE A CHANCE TO REPEAT THAT MISTAKE.

HELM, SLOW TO IMPULSE. WEAPONS BATTERIES, LOCK ON AND READY. REMEMBER--WE WILL BE TAKING NO PRISONERS.

THE ONLY THING THAT PUZZLES ME IS WHAT THE HELL IS SO INTERESTING ABOUT THIS PARTICULAR WORLD. BUT THERE WILL BE PLENTY OF TIME TO ANSWER THAT QUESTION LATER.

RIGHT NOW, WE HAVE... WAIT! WHAT ARE THEY DOING?

IT APPEARS THEY ARE RUNNING, LORD CAPTAIN.

"THEN WE WILL RUN AFTER THEM, MIKHL. I WILL NOT BE PEPPED MY RIGHTFUL VICTORY!"





"WE CANNOT CATCH UP TO THEM, LORD CAPTAIN. THE **BEST** WE CAN DO IS **MATCH** THEIR SPEED!"





"CAPTAIN--THE CHUNIIKITES
ARE VEERING OFF. THEY'VE
GIVEN UPON US!"

"BLAST IT,
MIKHOL! HOW I
WOULD HAVE
LOVED TO GRIND
THAT FEDERATION
SHIP DOWN TO
BLOOD AND
BONES!"

"BUT WE HAVE
A CIVIL WAR TO
ATTEND TO--AND
WE CANNOT
FIGHT TWO
ENEMIES AT
ONCE!"

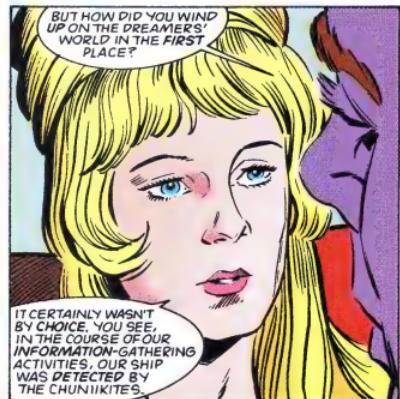
"THERE ISN'T EVEN TIME
TO INVESTIGATE THE
PLANET THE FEDERATION
SHIP WAS ORBITING.
WHATEVER ATTRACTION
IT HELD FOR THEM
WILL REMAIN A
MYSTERY..."

"...AT LEAST, UNTIL
OUR FACTION
HAS ACHIEVED
VICTORY."

MISTER SULU
IS CORRECT, SIR.
THE CHUNIIKITES
HAVE
DISCONTINUED
THEIR PURSUIT.

SO MUCH FOR
THAT PROBLEM,
MISTER SPOCK.

"CAPTAIN'S LOG, SUPPLEMENTAL:
WE WERE LUCKY. THE
CHUNIIKITES DISCOVERED THAT
DISCRETION WAS THE BETTER
PART OF VALOR."





"FINALLY, I WAS THE ONLY SURVIVOR, BUT HUNGRY AND TIRED, I WAS ABOUT TO SUCUMB AS WELL... WHEN I STUMBLED ON THE PLACE OF THE DREAMERS."



"FALLING UNCONSCIOUS THERE, I WAS DRAGGED INTO THEIR MIDST AND HELD THERE BY THEIR COMBINED MENTAL CAPACITY."



"UNLIKE THE TALOSIANS, WHO EVOLVED INTO BEINGS WITHOUT IMAGINATIONS, THESE DREAMERS WERE ALWAYS DREAMERS—ENGAGED UNTIL JUST A FEW DECADES AGO IN A SYMBIOTIC RELATIONSHIP WITH A RACE OF PRIMITIVE BRUTES."

"THE BRUTES PROVIDED THE DREAMERS WITH EXPERIENCES FROM WHICH TO FASHION THEIR DREAMS—AND THE DREAMERS RETURNED THE FAVOR BY NUDGING THE BRUTES INTO TECHNICAL ADVANCEMENT."



"HOWEVER, NEITHER THE DREAMERS NOR THE BRUTES COULD FORESEE THE DAY THAT THEY'D DESTROY THE PLANET, DESTROYING ALL THE BRUTES AND LEAVING THE DREAMERS RAVENOUS FOR SOURCES OF NEW EXPERIENCES."



WHEN I CAME ALONG, THEY SUDDENLY HAD WHAT THEY'D BEEN HUNGERING FOR.

AND THAT EXPLAINS THE SKELETONS WE SAW IN THE STREETS. THEY WERE BRUTES WHO'D BEEN KILLED BY THE PLAGUE.



A Fistful of Data

Q Could the Ferengi in the *Star Trek: The Next Generation* episode *Future Imperfect* be Nog, since in *Destiny* he asks Sisko to help him join Starfleet?

Matthew Heselton, Woolwich, London

A This is very unlikely. The future which the alien Balash had created was not an alternate universe but just something which he had devised based upon Riker's memories. Since at that time Riker hadn't encountered either Quark or his nephew, it is unlikely that the latter would have been included in it.

Q Were there ever plans to have films with Sulu as Captain?

Andrew G. Hill, Romford

A No official plans were ever made to make such films. However, George Takei, who plays Sulu, did run a campaign to make a series called *The Adventures of Captain Sulu*. A suggested premise for this was that he and his ship would be shot some years into the future, although before *ST:TNG* took place. More intriguingly, he was to have a rebellious helm officer who was to be none other than one Lieutenant Jean-Luc Picard. Unfortunately the idea was never picked up. However, there are a number of audio tapes chronicling Captain Sulu's adventures which have been released by *Simon & Schuster*.

Q Why in the early *ST:TNG* episodes were the Ferengi aggressive to the Federation, yet in *Star Trek: Deep Space Nine* the Ferengi and the Federation are almost allies?

Michael Bester, Newcastle, Staffordshire

A Although Picard had unknowingly encountered the Ferengi when the *U.S.S. Voyager* was presumed destroyed, it wasn't until the *ST:TNG* episode *The Last Outpost* that any Federation member met them face-to-face. Presumably, before then the Federation and the Ferengi simply co-existed in an uneasy peace. However, the fact that they are present at the Biennial Trade Agreements conference on Betazed in *Manège à Troi* suggests that their relationship had started to become slightly more official.

Having said that, Ferengi do continue to perform acts of aggression. For example, they kidnap Tuvok and Troi in the above episode. This suggests that individual Ferengi have an awful lot of autonomy and that if they make a profit, it

doesn't matter if they bend the rules of any alliance which might have been made.

There were also behind-the-scenes motives for the change from a sinister to a more comic bias. Maurice Hurley, then executive producer, thought that it was difficult to take them seriously, a view with which I concur. He couldn't see the threat from a species who hungered after gold when the Federation was able to replicate gold on mass. Also, their height and appearance was not very threatening. Consequently, when they were re-introduced in *Captain's Holiday* it was with a much more comic bias.



Q Could you tell me how many Ferengi Rules of Acquisition there are and which ones of each are most commonly used?

Judith Watkins, Portadown, County Armagh

A In *The Maquis, Part 1*, Quark tells Aeskona that there are 285 Rules of Acquisition. However, these rules are constantly being re-drafted, as we discovered in the season three episode *Prophet Motive*. None of them have been repeated. If you want to know more about them a book called *The Ferengi Rules of Acquisition* by Steven Behr has just been released by *Simon & Schuster*, priced £3.99.

Q Can Brent Spiner really play the instruments which he does as Data?

Cheryl Sergeant, Bootle, Merseyside

A No he can't. Instead, he tends to keep his arms down and have somebody behind him playing the instrument through false sleeves. Interestingly, in one of the *ST:TNG* bloopers tapes, during the performance Spiner raises one of his own hands and scratches the man behind on the nose!

To finish with, Tracy Thomson from Peterhead in Scotland spotted something interesting in the *ST:VOY* pilot *The Caretaker*. She noticed that the shuttlecraft taking Paris to *Deep Space Nine* had the registry *NCC-1701-D*. What explanation can you give folks?

Unfortunately, that's that for now, but remember: the adventure's only just begun!

A Fistful of Data compiled by Andrew Darling. Special thanks to Paul Christopher, Terry Jones, BBC Television, Starlog, and the Star Trek Encyclopedia.

Having finally frenetically finished fidgeting through my finals, I am at last able to indulge myself in the crafting of this veritable work of art, this feast of literary exposé. I can't tell you what a nice change it makes. Anything is better than steaming through *Wuthering Heights* in search of Freudian imagery. Anyway, this month is Ferengi month - I hope that you enjoy it. If you would like me to answer your questions the address is: *A Fistful of Data*, Star Trek Monthly, Titan House, 42-44 Dolben Street, London, SE1 0UP.

Left: Ensign Nog

Below: Captain Sulu



STAR TREK®

SEASON ONE EPISODE GUIDE

by Stuart Clark



Regular cast:

William Shatner

Kirk

Leonard Nimoy

Spock

DeForest Kelley

McCoy

James Doohan

Scotty

George Takei

Sulu

Nichelle Nichols

Uhura

Grace Lee Whitney

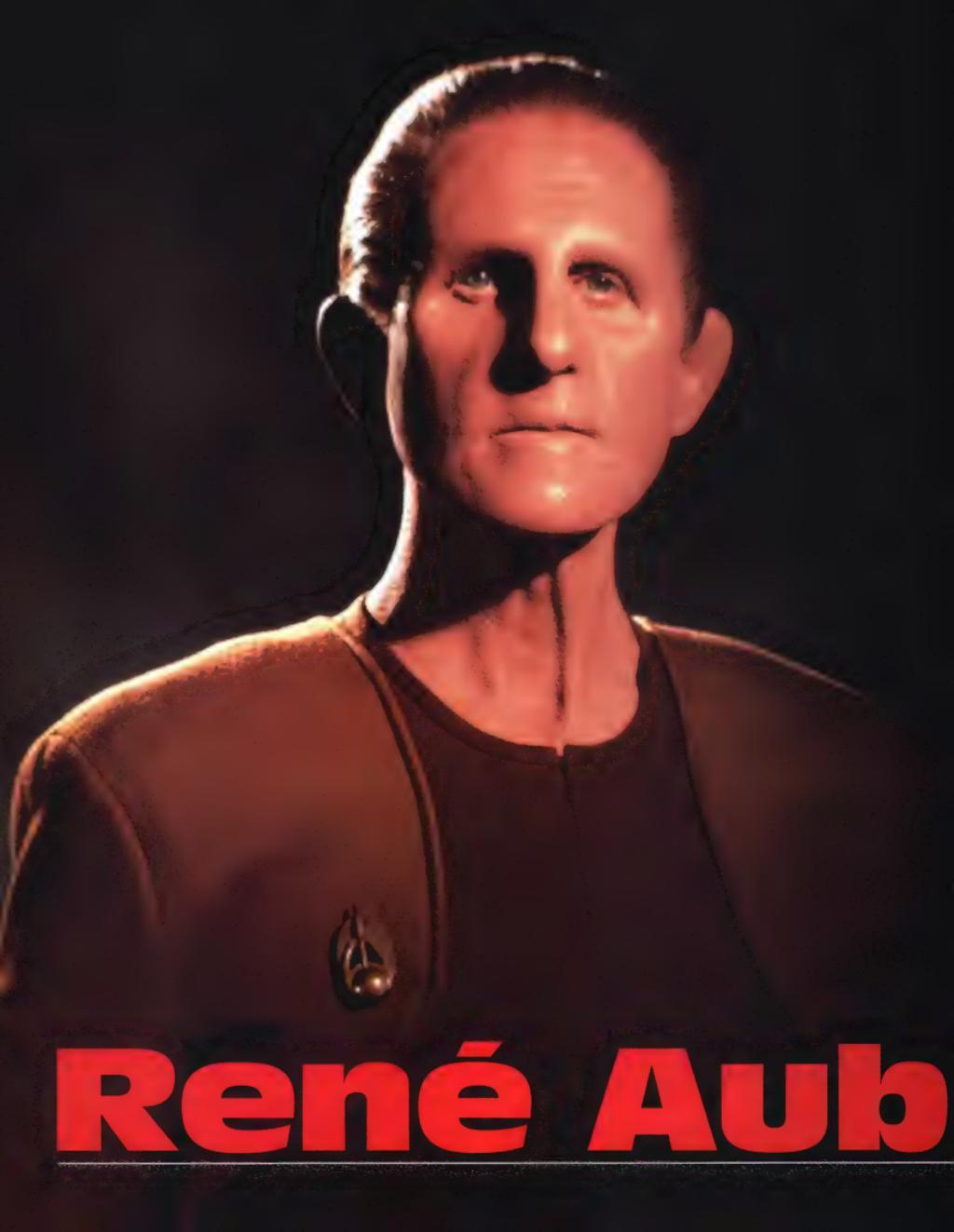
Janice Rand

Majel Barrett

Christine Chapel

EPISODE TITLE IN PRODUCTION ORDER	NO.	US FIRST SCREEN DATE	CIC VIDEO REF NO.	VOL NO.	SELECTED GUEST STARS
The Cage	1	Not Shown	VHR2207, VHR2374 colour version	—	Jeffrey Hunter, Susan Oliver, M. Leigh Hudec, Peter Duryea, John Hoyt, Laurel Goodwin
Where No Man Has Gone Before	2	22/9/66	VHR2210	—	Gary Lockwood, Sally Kellerman
The Corbomite Maneuver	3	10/11/66	VHR2210	—	Anthony Call, Clint Howard
Mudd's Women	4	13/10/66	VHR2244	—	Roger C. Carmel, Karen Steele, Maggie Thrett, Susan Denberg
The Enemy Within	5	6/10/66	VHR2244	—	Jim Goodwin, Edward Madden
The Man Trap	6	8/9/66	VHR2247	—	Jeanne Bal, Alfred Ryder
The Naked Time	7	29/9/66	VHR2247	—	Stewart Moss, Bruce Hyde
Charlie X	8	15/9/66	VHR2250	—	Robert Walker Jr, Patricia McNulty
Balance of Terror	9	15/12/66	VHR2250	—	Mark Lenard, Paul Comi, Lawrence Montaigne
What Are Little Girls Made Of?	10	20/10/66	VHR2253	—	Michael Strong, Sherry Jackson, Ted Cassidy
Dagger of the Mind	11	3/11/66	VHR2253	—	James Gregory, Marianna Hill, Morgan Woodward
Miri	12	27/10/66	VHR2256	—	Kim Darby, Michael J. Pollard
The Conscience of the King	13	8/12/66	VHR2256	—	Arnold Moss, Barbara Anderson
The Galileo Seven	14	5/1/67	VHR2258	—	Don Marshall, Peter Marko
Court Martial	15	2/2/67	VHR2258	—	Percy Rodrigues, Elisha Cook Jr., Joan Marshall
The Menagerie	16	pt 1 17/11/66 pt 2 24/11/66	VHR2274	—	Jeffrey Hunter, Susan Oliver, Malachi Throne, M. Leigh Hudec, Peter Duryea, John Hoyt, Adam Roarke
Shore Leave	17	29/12/66	VHR2275	—	Emily Banks, Oliver McGowan, Perry Lopez
The Squire of Gothos	18	12/1/67	VHR2275	—	William Campbell, Richard Carlyle
Arena	19	19/1/67	VHR2295	—	Carole Shelyne, Jerry Ayers
The Alternative Factor	20	30/3/67	VHR2295	—	Robert Brown
Tomorrow is Yesterday	21	26/1/67	VHR2305	—	Roger Perry, John Winston
The Return of the Archons	22	9/2/67	VHR2305	—	Harry Townes, Torin Thatcher
A Taste of Armageddon	23	23/2/67	VHR2306	—	David Opatoshu, Gene Lyons
Space Seed	24	16/2/67	VHR2306	—	Ricardo Montalban, Madlyn Rhue
This Side of Paradise	25	2/3/67	VHR2307	—	Jill Ireland, Frank Overton
The Devil in the Dark	26	9/3/67	VHR2307	—	Ken Lynch
Errand of Mercy	27	23/3/67	VHR2311	—	Jon Abbott, John Colicos
The City on the Edge of Forever	28	6/4/67	VHR2311	—	Joan Collins
Operation Annihilate	29	13/4/67	VHR2328	—	Craig Hundley, Joan Swift

SYNOPSIS	POINT OF INTEREST	WRITER
Captain Christopher Pike responds to a distress call on Talos IV and finds a race of telepathic aliens...	This episode was never shown by the network NBC, instead they rejected it as being too cerebral	Gene Roddenberry
Captain Kirk's first officer is given god-like powers when the <i>U.S.S. Enterprise</i> encounters a strange energy barrier...	This is the episode which finally sold <i>Star Trek</i> as a series to NBC	George Clayton Johnson & Samuel A. Peeples
The <i>U.S.S. Enterprise</i> encounters a massive Starship and a fearsome alien who threatens to destroy them...		Jerry Sohl
Captain Kirk and his crew encounter three beautiful women but all possess a dark secret behind their stunning looks...	This is the first time the rogue Harry Mudd is encountered	Gene Roddenberry (Teleplay by Stephen Kandel)
A transporter malfunction separates Kirk into two people. One person contains all that is good and the other contains all that is bad...	This is the first time the Vulcan nerve pinch appears in <i>Star Trek</i>	Richard Matheson
An alien salt vampire gains passage on the <i>U.S.S. Enterprise</i> by masquerading as an old girlfriend of Doctor McCoy...	Futuristic salt-cells were constructed but, when they were deemed too outlandish, they became Dr McCoy's medical instruments!	George Clayton Johnson
When investigating an outbreak of mass insanity, the crew are accidentally infected by a deadly virus...	Nurse Chapel first admits her love for Mr Spock. First appearance of Lt. Kevin Riley	John D. Black
A young man is handed over to Captain Kirk after being raised by aliens. Charlie has learnt some dangerous skills from his surrogate parents...		Gene Roddenberry (Teleplay by D.C. Fontana)
A Federation outpost is destroyed by a mysterious, invisible alien ship as a prelude to invasion...	This is the first appearance of the Romulans in <i>Star Trek</i>	Paul Schneider
Captain Kirk and his crew arrive at planet Exo III in order to investigate the fate of Dr Roger Korby...		Robert Bloch
An inmate from a Federation penal colony escapes to the <i>U.S.S. Enterprise</i> and claims to be one of the prison warden...	This is the first time the Vulcan mind-meld appears in <i>Star Trek</i>	Shimon Wincerberg (Teleplay by S. Bar-David)
The <i>U.S.S. Enterprise</i> discovers a replica of Earth but only the children are left alive...	William Shatner's own daughters appear in this episode	Adrian Spies
The lead actor in a group of visiting thespians reminds Kirk of a mass murderer who escaped justice...	The last appearance of Lt. Kevin Riley and Yeoman Janice Rand	Barry Trivers
A shuttlecraft is lost with Spock in command. Can his logic save the people under his command?		Oliver Crawford (I.p. by Crawford, Bar-David & Wincerberg)
Kirk is accused of negligence when it appears that he caused the death of a subordinate officer in his crew...		Don M. Mankiewicz (Teleplay by Mankiewicz & S. Carabatos)
Spock disobeys orders and kidnaps the paralysed Captain Pike. He then sets course for the forbidden world of Talos IV...	This is <i>Classic Star Trek</i> 's only two-parter and features footage from the episode <i>The Cage</i> (the episode which was never screened)	Gene Roddenberry
All is not what it seems on an idyllic planet, when crew members' dreams and nightmares come true...	Many scenes of this episode were re-written by Gene Roddenberry as filming was going on	Theodore Sturgeon
The <i>U.S.S. Enterprise</i> encounters an uncharted planet and its crew are tormented by a powerful alien...	William Campbell went on to play a Klingon, Koloth, in the second season episode <i>The Trouble with Tribbles</i> and in <i>ST:DSS9's Blood Oath</i>	Paul Schneider
Captain Kirk finds himself in hand-to-hand combat with a lizard-like alien after a dispute leaves a Federation outpost destroyed...		Frederic Brown (Teleplay by Gene L. Coon)
The <i>U.S.S. Enterprise</i> investigates a mysterious spatial distortion and discovers a visitor from another dimension...		Don Ingalls
The <i>U.S.S. Enterprise</i> is flung backwards in time to the 1960s...	This episode originated the slingshot effect used in <i>Assignment: Earth</i> and <i>Star Trek IV: The Voyage Home</i>	D.C. Fontana
Captain Kirk and his crew attempt to discover the fate of the <i>U.S.S. Anchors</i> , which had disappeared a century earlier...		Gene Roddenberry (Teleplay by Boris Sobelman)
The <i>U.S.S. Enterprise</i> is declared a casualty in a computer run war and its crew are scheduled for execution...		Robert Hammer (Teleplay by Robert Hammer & Gene L. Coon)
The crew of the <i>U.S.S. Enterprise</i> discover a ship containing genetically engineered people in suspended animation.	This episode introduces Khan who would explosively reappear in <i>Star Trek II: The Wrath of Khan</i>	Carey Wilbur (Teleplay by Gene L. Coon & Carey Wilbur)
Mr Spock has his emotions liberated by intoxicating plant spores on an alien world...		Nathan Butler, D.C. Fontana & Jerry Sohl (I.p. by D.C. Fontana)
A detachment of security officers from the <i>U.S.S. Enterprise</i> attempt to hunt down a murderous creature on Janus VI	This was the first time we learned Spock could mind-meld with species other than Humanoids	Gene L. Coon
Kirk and Spock are trapped when the peaceful planet of Organia is invaded by the Klingons...	This is the first appearance of the Klingons in <i>Star Trek</i> . John Colicos reprised this role in <i>ST:DSS9's Blood Oath</i>	Gene L. Coon
A delirious Doctor McCoy travels through time and changes history. Kirk and Spock attempt to stop him...	This episode is widely acclaimed as <i>Classic Star Trek</i> 's finest story	Harlan Ellison (Teleplay by Harlan Ellison & Gene Roddenberry)
Captain Kirk and the crew of the <i>U.S.S. Enterprise</i> must repel an infestation of flying alien creatures on the planet Deneva	The audience get to see Kirk's brother	Stephen W. Carabatos



René Aub

"I'm an actor, this is my job, and I love this job and want it to go on."

Alien Adventures

Joe Nazzaro talks to *Star Trek: Deep Space Nine*'s friendly Changeling...

'I'm really excited about the new season,' declares René Auberjonois, who for the past three years has been playing Security Chief Odo, the shape-shifting constable on *Star Trek: Deep Space Nine*.

"More excited than I've been for the last two years.

"I've been having a great time all along, but with the addition of Michael Dorn to the cast, it's become even more interesting. So far, the reactions have varied widely; not in the company of course, where across the board everybody seems to be thrilled that he's with us. Of course from the cynical - or perhaps to be kinder - pragmatic side, it's a very clever move. *Star Trek: Deep Space Nine* has a passionate following, but it's always had that 'middle child' syndrome. The show was barely toddling when *Star Trek: The Next Generation* went off the air, accompanied by a lot of attention and energy, and before we got our own legs going, *Star Trek: Voyager* was already in its way, so it never had a chance to establish itself.

"There's also the pragmatic part of it," continues Auberjonois, speaking from his dressing room at *Paramount Pictures* studios, where he's hard at work on the first episode of season four. "I'm an actor, this is my job, and I love this job and want it to go on. Anything that will ensure that continuation - I'm all for it. How these events will effect Odo specifically is difficult to say. Michael, or Worf, is not going to be in Security; he's head of tactical operations on the station, and that's what happens at the end of this first two-parter. I've also seen the second script because I'm directing it, and I know that one of the storylines is a ten-

sion between Odo and Worf. It's not that Worf wants to be security chief; he's perfectly happy with the job and the challenge he's been given by Captain Sisko, but he can't help but feel that Odo's ways of doing things, to him, are a bit eccentric. There's a very interesting development when he realises that Odo has his own way of doing things."

Auberjonois has been pleased to see his character continuing to grow and develop in recent episodes. Not only have viewers discovered more about Odo's people, the mysterious Founders, but also his unrequited feelings for Major Kira (Nana Visitor). Looking ahead, the actor sees no reason why those events won't continue to unfold.

"I've been in this business for a long time, and especially when you're in an ensemble cast, it takes time to develop each of the characters. I would say season one was very intense for Odo, and really developed the character who was roughly sketched in the pilot, and brought into full dimension and into focus for the audience.

"In the second year they focused on other members of the company and started to etch those characters. Even so, there might have been moments in season two where the little meanie inside me was thinking, 'I want there to be more about me! But ultimately, by the end of the season, I was very aware of how clever it was and I was very satisfied with it.'

"Season three was incredible for Odo, so I wouldn't be surprised if season four isn't focused on him. I don't think they'll let Odo wither on the vine, because he's too good a character and the writers have invested too much in him,



Opposite: The mean, lean, Changeling machine
Left: No running in the
corridors - Odo and Kira
stride through the walk-
ways of DS9

erjonois

ODO PROFILE



2367 Found in Denorios Belt and returned to Bajor. Studied by Dr Mora Pol at the Bajoran Institute for Science

2363 Suffers humiliation as lab specimen: performs 'neck trick' for visiting Cardassian Central Command, including Gul Dukat, and leaves lab soon after

2365 After two years settling squabbles among Bajorans he is nabbed by Gul Dukat to solve murder on DS9 (then Terok Nor), meeting Kira and Quark for the first time

2369 Stays on station as Cardassians withdraw and Sisko arrives, retaining his post; temporarily resigns soon after when accused of murder, later cleared



2371 Meets his people, the Changeling Founders of the Dominion, refuses a bid to join their Great Link and leave 'solids'; becomes the first shapeshifter to ever harm another when scuffling with an infiltrator aboard the U.S.S. Defiant

so I don't expect him to disappear, but the focus probably won't be as much on him as it was in the first or third seasons. Because I'm directing more, I certainly don't feel unused."

As for the show's various inter-personal relationships, Auberjonois says there will probably be some new shadings between Odo and the other residents of *Deep Space Nine*. "It's always challenging and surprising to me what the writers come up with," he notes. "I go around to conventions with Armin (Shimerman, who plays Quark), and generally speaking there's been a great response from the fans about the Odo/Quark relationship. In fact, Armin and I often remind them that we don't do much together. Every once in a while we insult each other and then move on, but we've never really had a story that was about us specifically."

"Actually, we may see some development in that area in this season, because the writers are aware of the situations too, and now they're starting to focus on it. Because it was so immediate and so good right away, I think they just took it for granted, and started working on the Bashir/Garak relationship and some of the other relationships. They always knew that the Quark/Odo thing was always in the pot and they didn't have to worry about it, but I get the sense that we may see more there."

"Speaking personally, I know that Odo's relationship with Garak is going to become more interesting. We have a nice scene in the one we're doing next week, where we have breakfast together. While Garak has lunch with Bashir, I guess he's also going to have breakfast with Odo, which was his promise at the end of the two-parter last year (Improbable Cause/The Die Is Cast). I think that will be interesting this season, and so will the Kira/Odo relationship."

On that subject, will Kira finally be finding out about Odo's true feelings for her, as seen in *Heart of Stone* and several season three episodes? "I really hope she doesn't find



out, but then I hoped I'd never find out where Odo was from, but I'm very satisfied and happy that we have. I was afraid it would have been a dead end, but it's turned out to be as complex and interesting as anything I could have hoped for."

Inevitably, the subject turns to the actor's elaborate two-hour prosthetic make-up, which obscures most of his facial features. Even after three sessions, Auberjonois admits the make-up doesn't get any easier.

"It's interesting, but today was my first day at work, and it was tough. The make-up wasn't exactly right, and I had to call (make-up chief) Michael (Westmore) in. As it turned out, they were using an old face from last session that I was having problems with, so now they're going to pull out some other sculpting and look at it."



"The make-up will always be my cross to bear. It takes about two hours now, which isn't too bad, but it's the hardest make-up they've ever tried to do, and it's not as if it gets solved and that's it. They re-sculpt the make-up every once in a while, and during the summer, things got confused, and the make-up that no one was really happy with was the one that was put on my face. It's hard to imagine, but there's so much work going on there things sometimes fall through the cracks. It will get fixed, but I use that as an example of how trying it is, and always will be."

Auberjonois will probably not be the only actor wearing the all-encompassing prosthetics this season. In the climactic scene of *The Adversary*, which ended season three, Odo has a life and death battle with one of his own people, who tells him that the alien shapeshifters are everywhere.

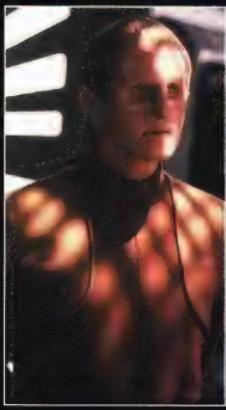
"That was a very difficult episode to do, because a lot of the critical scenes were done with blue screen. In the final struggle between the two Changelings, Larry Pressman and I had to do that on two different days; in fact, when he did his half of the fight, I was already in Europe, and he wasn't around when I did my part. There was a lot of blue screen, which was very tedious and technical, and by the end of the season you're very tired and want to get the hell out, but that said, I thought it was a very interesting and exciting episode.

"What I liked about the episode was it started to make the shapeshifters dangerous, which we really haven't felt before. Of course it continues to investigate the complex situation Odo is in; his allegiance to the family of *Deep Space Nine* as well as his deep need to be reconnected with his people. It's a wonderfully evocative and sad situation that people can relate to, and I like that a lot."

In addition to his work as an actor, Auberjonois has also

"I hope there's another destiny for him (Odo), one that is greater than he knows."

René Auberjonois PROFILE



Birthdate: 1 June
Birthplace: New York City

Selected Credits:

THEATRE

Coco
Big River
The Good Doctor
Every Good Boy Deserves Favor
Metamorphosis
Richard III
City of Angels

TELEVISION

Benson
The Legend of Sleepy Hollow
Faerie Tale Theatre

FILM

M*A*S*H
McCabe and Mrs Miller
The Eyes of Laura Mars
Police Academy V
The Hindenburg
Star Trek V: The Undiscovered Country
Batman Forever

HOBBIES

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Opposite top: Odo is hard-pressed to enjoy himself at the Bojaron Gratitude Festival in Fascination

Opposite bottom left: On a planet in the Gamma Quadrant, Odo, Dax and Dr Mora Pol, the scientist who discovered the Constable, find a clue to the Changeling's past in The Alternate

Opposite bottom right: Odo confronts the Obsidian Order in Improbable Cause

Left: Odo steadies himself as tremors tear at the planets crust in The Alternate



Right: Odo finds himself wrestling with the Gamma Quadrant's warrior elite, the Jem'Hadar

Below: Odo finally admits his love for Kira, only to find himself caught in an elaborate plot, in *Heart of Stone*

"Right now we're working with Jim Conway who's directing the two-parter, and he's wonderful. I love watching everything he does, and I have no pride about picking anybody's brains. As an actor, I have a lot of ego, but as a director, I still have a great sense of how much I have to learn, and am always willing to take advice."

How did the *Star Trek: Deep Space Nine* cast feel at first being directed by one of their peers?

"Just marvelously, although there was one scene in my first show that featured the entire cast. None of them had that much to do in it, this was right before the Christmas holiday, and they hadn't all been together in one scene in a long time. You rarely get altogether in a scene unless it's a ward room or an ops scene, so all these factors conspired to being very naughty. Individually, they were bending over backwards to help me, but when they all got together, it was like children at a school right before a holiday. At one point, I walked outside while the lights were being set up, and took a couple of deep breaths, saying, 'Why did I want to do this?'

"Eventually, we worked through that, and I cannot say enough about the work of Armin and Max (Grodencik) in the Ferengi shows. We worked on the weekends, we would come onto the sets and stage the scenes together, and they were totally prepared, when we came onto the set to actually shoot it. For a fledgling director, that made a huge difference."

Auberjonois's next directorial effort is *Hippocratic Oath*, which he promises will be dramatically different from his more comedic work last season. "I don't want to give too much away, but it concerns O'Brien and Bashir, and a really interesting twist in their relationship, which has been growing between them over the last few seasons. It's really a four-hander, because there are also two Jem'Hadar characters they interact with, but the 'A' plot is Bashir and O'Brien. The 'B' plot is Worf, Odo and Quark. This show isn't full of SFX or big battles, but it certainly has more than I've had to do in the other two shows."

"The make-up will always be my cross to bear. It takes about two hours now, which isn't too bad, but it's the hardest make-up they've ever tried to do, and it's not as if it gets solved and that's it."



As *Star Trek: Deep Space Nine* begins season four, René Auberjonois says there are a few items on his mental "wish-list" he hopes to see. "I generally tend to be pretty passive, because I understand the realities of grinding out a series week in and week out, and also because I've been very pleased with what they've come up with."

"Other than that, I have fleeting fantasies of what might happen, and if this show keeps going, where I imagine Odo would end and who he might be at the end of it all. They're really my own private fantasies, but they have something to do with a feeling I have that Odo is a far more spiritual character than he knows at this point."

"Some of that has to do with my own age. I'm a middle-aged man, 55 years old, and if the show miraculously went on for another two or three years, I'm not sure in the evolution of the character if you could still have Odo running around the station, pushing people around. I hope there's another destiny for him, one that is greater than he knows." ■



~ NU. EARTH'S ~

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MODEL MATTERS



Above: The first U.S.S. Enterprise from AMT
Above right: The original issue of the Galileo Shuttlecraft (back) and the re-issue (front), now called the Galileo II



ing 1:25 scale promotional model cars for the full-size car industry. These moved to model kits proper in the Fifties, but unlike similar model companies in the US at the time such as Aurora, Lindberg, Monogram or Revell, AMT stayed only with cars, and did not diversify into other modelling subjects.

Then, in the mid-Sixties, the company suddenly announced the impending release of their model of the U.S.S. *Enterprise*. Perhaps, however, this was not that much of a surprise, for AMT had specialised in models of what are generally known as 'Star Cars' - cars featured in films and television shows. Some of their most famous Star Cars at the time were the Munster Koach and Drag-U-La, from *The Munsters*, although they made a number of others. The leap from 'Star Car' to 'Star Spaceship' may have seemed a logical progression for the company at the time. Here in the UK the *Star Trek* phenomena had still to hit our television screens, which didn't happen until 1969. Although AMT car kits were regularly imported into the UK, the U.S.S. *Enterprise* - as an AMT kit, at least, was not yet officially licensed in the UK. When the kit eventually arrived, it was under the name of another well-known kit company - Aurora.

AMT opted not to licence the *Star Trek* name outside the US, and passed the rights over to Aurora for the

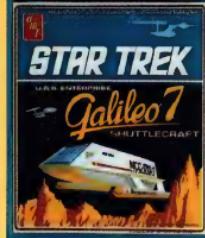
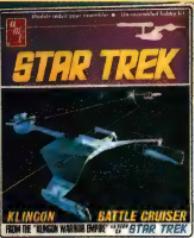
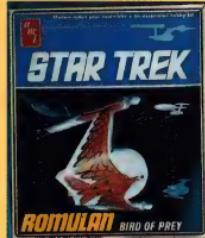
Model kits are amongst the multitude of merchandising *Star Trek* has produced over the years. Although invariably included in with all 'toys', the kits are really a separate entity and deserve separate examination. Covered in this feature are all 'scale model kits', although the line has been drawn at some which border on toys, and others, mainly the many very small craft, that have been produced for 'gaming', which really form a piece in their own right.

When dealing with *Star Trek* model kits, one name started it all and is still the front-runner - AMT. However, they may not initially have been thought of as producers of spaceship models, fictional or otherwise. AMT were - and for that matter still are - primarily a manufacturer of model car kits. They started in the Forties as *Aluminum Model Toys*, produc-

ing Canadian, UK and Continental European markets, leasing Aurora their second set of moulds. However, the kit as it arrived in the UK was very similar to the AMT original even down to the same kit number - 921 - and same box-art.

This situation applied to the second *Star Trek* kit, the original Klingon Battle Cruiser, but the story was not quite the same with the third and only other Aurora *Star Trek* kit released here - Mr Spock. This was produced by Aurora themselves - Aurora being particularly good at figure kits - and the leasing of the tooling went the other way this time - from Aurora to AMT for the US market; AMT issuing the kit in 1973. (Eventually AMT acquired the Mr Spock tooling outright and changed it into the figure as from *Star Trek: The Motion Picture*. Aurora themselves ceased as a model kit name in 1977.)





THE RANGE EXPANDS

Although starting well, it wasn't until 1974, nearly a decade after the *Classic Star Trek* series had been made, that AMT increased their *Star Trek* range. They introduced the Galileo Shuttlecraft and the *Star Trek* Exploration Set - half size replicas of a Phaser, Tricorder and Communicator. The next year saw the Romulan Bird-of-Prey (originally listed as a 'Romulan Space Vessel') and the U.S.S. *Enterprise* Bridge, with figures of Kirk, Spock and Sulu. 1975 also saw the production of the first 'mini kit', the Space Ship Set - a combined kit of smaller scale models of the U.S.S. *Enterprise*; Klingon Vessel and Romulan Bird-of-Prey. In 1976 came the last of these vessels from the original television series; the K-7 Space Station from the episode *The Trouble with Tribbles*.

Two major events happened at the end of the Seventies for *Star Trek* model makers. After years of rumours, *Star Trek: The Motion Picture* was well on its way, and the original AMT company was sold to the *Lesney Corporation*; better known as *Matchbox*.

The new *AMT* owners quickly added new *Star Trek* models to the range, including the new shape of the film *U.S.S. Enterprise*, although still confusingly bearing the registration number NCC-1701. In addition came a new kit of the re-vamped Klingon Cruiser and the Vulcan Shuttle, all released as from *Star Trek: The Motion Picture*. *Matchbox* was still, at that time, a British owned company, and box-art differed for the releases either side of the Atlantic. In the US the main box-art retained the *AMT* name only, while the British releases gave both the *AMT* and *Matchbox* names equal prominence. Just to confuse matters even further, the British releases were given

Matchbox 'PK' numbers, while the US releases retained their original *AMT 'S* numbers.

Lesney's ownership of the *AMT* brand did not last long and by 1983 *AMT* had new owners, *The ERTL Company*.



Like *Lesney/Matchbox*, *ERTL* were a die-cast model company first and foremost,

although they had their own range of construction kits dealing with agriculture and construction equipment. The first job *ERTL* did was to

repackage the new shape of the *U.S.S. Enterprise* as from the second film, *Star Trek II: The Wrath of Khan*, and re-number the only two current *Classic Star Trek* kits, the *U.S.S. Enterprise* and the three-piece Space Ship Set.

For the release of *Star Trek III: The Search for Spock*, the *U.S.S. Enterprise* was re-issued in 1985, and the Klingon Cruiser from the first film was re-introduced as it appeared in the third. The Vulcan Shuttle also reappeared and although advertised in *AMT*'s 1985 catalogue as 'from *Star Trek III*', it is likely it was only ever issued with the original *Star Trek: The Motion Picture* logo. Two more years passed and for *Star Trek IV: The Voyage Home*, the *U.S.S. Enterprise* NCC-1701-A was re-packaged with new, and to date, the best artwork for the box.

ENTER STAR TREK: THE NEXT GENERATION

It was 1988 which literally saw the next generation in *Star Trek* kits, for it was this year that *AMT* issued the brand new *U.S.S. Enterprise* NCC-1701-D. This was also the first time that a scale was quoted on the kit - 1:1400. Previously no scales were officially listed, although for many years the scale of the first *U.S.S. Enterprise* model was taken as 1:635, while that of the second has varied from 1:500 through to 1:550 (see the sidebar listing for the current estimate). However, this year

Opposite below left:
Part of the rarest of all AMT's Star Trek kits, the Exploration Set

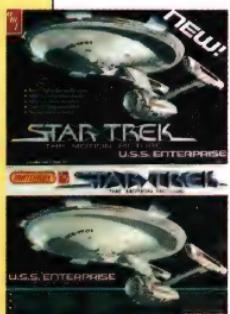
Opposite below right:
Estes' re-issues of the flying Starship Enterprise and the Klingon Battle Cruiser for the 25th anniversary

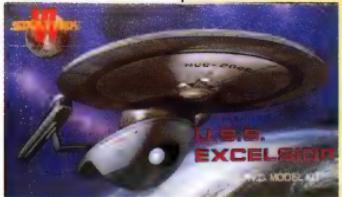
Above left: Examples of the most common box-art for *AMT*'s kits issued in the Seventies and Eighties

Left: The K-7 space station from *ST:TOS* episode *The Trouble With Tribbles*

Below left: *The U.S.S. Enterprise Command Bridge* kit from *AMT*

Below: *The second shape issue of the U.S.S. Enterprise* NCC-1701 for the US market (top) and for the UK market (bottom)





Above top: The Tsukuda vinyl kit of the U.S.S. Excelsior from STVI:TUC
Above: AMT's Vulcan shuttle from ST:TMP
Below: The first vinyl figure produced by AMT – Captain James T. Kirk



Set' and besides the Romulan Warbird you also got a Ferengi Marauder and, most significantly, the Klingon Bird-of-Prey. This was the type that played a major role in *Star Trek IV: The Voyage Home*, and was arguably modellers' most requested *Star Trek* craft. However, they had to wait another five years for a more conventionally-sized kit of this particular vessel from *AMT*.

The period 1990-1991 was deemed the *Star Trek* 25th Anniversary and *AMT* celebrated the fact with four kits. Three were re-issues of the originals: the television Klingon Cruiser, the *U.S.S. Enterprise* Bridge and the Galileo Shuttle. The Klingon Cruiser was re-issued virtually as it was the last time it was available in the mid-Seventies, although a pylon-type support stand replaced the original triangular base. The other two kits, however, had more modifications. The *U.S.S. Enterprise* Command Bridge had new decals for the various screens and the faces of Kirk, Spock and Sulu had been re-tooled to make them more like their characters. (Figures were never the original *AMT* company's strong point!)

The Federation Shuttlecraft originally had blanked off front windows. The re-issue opened these out and supplied clear parts. The kit was also now called the 'Galileo II' for the re-built craft, whereas the original box listed it as the 'Galileo 7', the actual title of the *Classic Star Trek* episode in which it first appeared.

The fourth 25th Anniversary kit was a version of the 'Mini Set' of all three *U.S.S. Enterprise* crafts, this time chrome plated. Well, it was the silver anniversary! In addition another version of the *U.S.S. Enterprise* NCC-1701-A appeared, with working lights and sound effects.

1992 saw the release of *Star Trek VI: The Undiscovered Country*, and of course the *U.S.S. Enterprise* NCC-1701-A was re-issued in appropriate box-art. The Shuttlecraft also stayed with the kit. The first releases of the kit also contained the Galooob toy version of the *U.S.S. Enterprise* NCC-1701-D. Additionally, the second kit from *Star Trek: The Next Generation* also appeared – the Klingon KVort Class Battle Cruiser.

you could compare all three 'marks' of the *U.S.S. Enterprise* as *AMT* issued their second 'mini set': all three vessels to 1:2600 scale.

The 'second shape' *U.S.S. Enterprise* was re-packed in the same year as from *Star Trek V: The Final Frontier*. This time, however, a bonus was included with the kit: a small Federation Shuttlecraft, with both Galileo and Copernicus markings (both of which were featured in the film). At 1:231, however, the Shuttle was a larger scale than the mother ship!

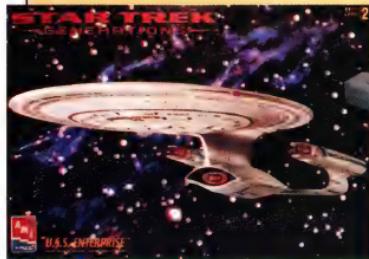
The third 'mini set' also appeared, although this was less 'mini' than the others, as the Romulan Warbird was of a size that matched the more conventional kits. The kit's title was '3 Piece Adversary

By the following year the first kit from *Star Trek: The Next Generation*'s successor, *Star Trek: Deep Space Nine*, had been released, the Runabout, while *Deep Space Nine* itself appeared in early 1994. By this time there was what appeared to be a continuing issuing and re-issuing of *Star Trek* craft and something new for *AMT* – with the odd exception in the past – figures. But by this time *AMT* did not have the *Star Trek* field totally to themselves.

NEW KITS, NEW TECHNIQUES AND NEW COMPANIES

Although there are many small one or two person companies around the world – usually referred to as garage companies (on the assumption that most work out of garages) – some had joined the mainstream companies and had acquired the official licenses to produce items. These included a small company in Minnesota, *GEometric*, who acquired a licence for figures of characters from *Star Trek: The Next Generation*. These types of kits also used what had become the standard material for figure production in the garage world – vinyl. The classic material for construction kits is polystyrene and the model parts are produced by injecting the plastic at high temperature and pressure into a steel mould. However, this procedure is hardly suitable for the small operator and a host of other manufacturing methods have sprung up over the years – vacuum forming; resin casting; photo-etching; white metal and vinyl – the last being especially suitable for figures. To date, *GEometric* have concentrated totally on figures and produced the main crew of the *U.S.S. Enterprise* NCC-1701-D from Captain Jean-Luc Picard, Lieutenant Worf and Lieutenant Commander Data as the first three, with the most recent arrivals in the form of a female Romulan; Gowron the Klingon and a Borg.





However, most recently, the idea of using vinyl as a moulding material for figures has gone full-circle and the mainstream companies are now using this material. AMT have announced that they would be producing vinyl figures from *Classic Star Trek* with Captain Kirk; Dr McCoy and Mr Scott already issued, and a new figure of Mr Spock, twice the scale of the original styrene figure, on its way. AMT also have the rights to figures from *Star Trek: Deep Space Nine*, with Odo and Quark being the first planned releases.

Although vinyl is most suitable for figures, it has been adapted to models of craft, especially by the Japanese. Tsukuda officially issued vinyl kits of both the *U.S.S. Excelsior* and the Klingon Bird-of-Prey before they were announced by AMT. Both, however, had limited distribution in the UK, and if you could find them at all, were extremely expensive! Meanwhile, AMT had issued modified versions of existing *Star Trek* craft by adding fibre-optic lighting systems to both *Deep Space Nine* and



the *U.S.S. Enterprise NCC-1701-D* (see previous editions of *Star Trek Monthly* for fuller details). There have also been completely new craft issued over the 1994-1995 period. First was AMT's version of the *U.S.S. Excelsior*, a craft that was almost as much-requested as the Klingon Bird-of-Prey. The tooling for this is due to be modified and the kit will also appear as the *U.S.S. Enterprise NCC-1701-B* in late 1995.

The Klingon Bird-of-Prey also finally made its appearance as a more conventionally-sized kit in spring this year - details appeared last issue. The third brand new vessel is the *U.S.S. Reliant*, as featured in *Star Trek II: The Wrath of Khan*. This model was advertised as being a snap together kit at the Chicago Model Show last year, though having now been actually released, it has reverted to a conventional glue together kit. Currently still due is the 'Flight Display' version of the three 'mini' *U.S.S. Enterprise* crafts, where a clear acrylic disc allows the three craft to 'float' in space.

Although AMT have the rights to the majority of the *Star Trek* worlds, they did not obtain the licence for the most recent series - *Star Trek: Voyager*. This has gone to *Revell-Monogram*, now part of the *Revell-Monogram* company, who will be issuing three kits as from *Star Trek: Voyager*; including the *U.S.S. Voyager* herself. Currently these are due late 1995.

Finally, there are two other official *Star Trek* craft which have been released as models, although perhaps the term 'scale models' is not totally correct. These are the original *U.S.S. Enterprise NCC-1701* and the Klingon Cruiser and come from Estes, the major producer of flying model rockets. The models have consequently been designed to be flown, and although they are good representations of the vessels in general, they are termed multi-material kits and are built out of a mix of vacuum-formed plastic, balsa wood and cardboard tube. They also have a somewhat non-scale rocket tube straight through the middle! Issued originally in 1975, they were re-issued in 1991 to coincide with the 25th anniversary celebrations. ■

Opposite centre right:
AMT's second multi-craft
kit of the three most
famous U.S.S. Enterprise
crafts

Opposite bottom right:
AMT's 3-piece Adversary
Set of the Romulan
Warbird, Klingon Bird-of-
Prey and Ferengi Marauder

Top left: The latest issue
of the *U.S.S. Enterprise*
NCC-1701-D from AMT

Centre left: AMT's
popular Klingon Bird-of-
Prey in an early box which
includes a free poster of the
Enterprise NCC-1701-A

Above: The *DS9*
Runabout, the Rio Grand
NCC-72452, from AMT

Below left: The 25th
anniversary chrome plated
3-piece *U.S.S. Enterprise*
set from AMT

Below right: AMT's *DS9*
space station itself as from
the television series





Above: The 25th anniversary re-issue of three of the Classic Star Trek models from AMT
Below: Estes' original issue of the flying version of the Starship Enterprise



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Check-list of all Officially Licensed Star Trek scale model kits

Craft/figure	Scale	No.	Date	SETS			
AMT							
U.S.S. Enterprise NCC-1701	1:635	5921	1965	Star Trek Exploration Set	1:2 5958 1974		
• Originally issued with lights and large triangular base							
• Issued in a variety of colours of plastic including: white; light grey; light blue, dark blue							
• Issued originally in a large vertical format box, later issued in a smaller horizontal format box							
• Also issued by AMT for the Canadian and European markets							
• Re-issued, with new number							
• Re-issued, with a new horizontal format small box							
• Over the years, changes were made that variously improved the model and some of the parts; changed the base to a smaller cradle and enlarged the decal sheet to include a variety of Federation Starship names and numbers							
U.S.S. Enterprise NCC-1701/NCC-1701-A	1:635	5970	1979	Space Ship Set	1:2200 5953 1975		
[second shape, with lights]							
Star Trek: The Motion Picture							
• Included in U.S.S. Enterprise NCC-1701-A							
Star Trek III: The Search for Spock							
Star Trek IV: The Voyage Home							
Star Trek V: The Final Frontier							
• Included a Federation Shuttle							
Star Trek VI: The Undiscovered Country							
• Included the Galileo U.S.S. Enterprise NCC-1701-D							
• Issued with lights and sound effects							
U.S.S. Enterprise NCC-1701-B	1:1400	8762	1995	U.S.S. Enterprise - 3 Generations	1:2500 6618 1988		
Star Trek Generations				• U.S.S. Enterprise NCC-1701; NCC-1701-A and NCC-1701-D			
U.S.S. Enterprise NCC-1701-D	1:1400	6619	1988	• Re-issued, chrome plated	6005 1991		
Star Trek: The Next Generation				• Re-issued with 'Flight: Display' base	8787 1995		
• Issued with fibre optic lighting							
Star Trek Generations				Star Trek - 3 Piece Adversary Set	1:2500 6858 1989		
U.S.S. Enterprise Bridge	1:35	5950	1975	• Romulan Warbird; Ferengi Marauder and Klingon Bird-of-Prey			
• Included figures of Kirk, Spock and Sulu							
• Re-issued for the 25th Anniversary with tooling modifications for the figures and a new decal sheet							
'Galileo' 7 Shuttlecraft	1:35	5595	1974	FIGURES			
• Originally issued in a large, horizontal format box, later reverting to a half-size vertical format box							
• Re-issued for 25th Anniversary							
• Re-issue in a horizontal format small box, calling it the 'Galileo' II							
• Re-issue had modifications to the tooling to open up the windows and supplied clear parts							
U.S.S. Excelsior NCC-2000	1:1400	6630	1994	Mr Spock			
USS Reliant NCC-1864	1:650	8766	1995	Classic Star Trek	1:12 5956 1973		
K-7 Space Station	1:7600	5955	1976	• Re-issue of Aurora kit	5973 1979		
• Included a small in-scale U.S.S. Enterprise NCC-1701							
Deep Space Nine	1:2500	8778	1994	Star Trek: The Motion Picture			
• Issued with fibre optic lighting							
U.S.S. Rio Grande NCC-72452 Runabout	1:72	6741	1993	VINYL FIGURES			
Klingon Cruiser	1:635	5952	1966	Captain Kirk	1:6 8773 1994		
• Issued with lights and large triangular base							
• Also issued by Aurora for the Canadian and European markets							
• Re-issued for 25th Anniversary							
• Re-issue supplied new, nylon-type, base							
Klingon Cruiser	1:500	5971	1979	Mr McCoy	1:6 8774 1994		
Star Trek: The Motion Picture							
• Issued in the UK							
Star Trek III: The Search for Spock							
Star Trek VI: The Undiscovered Country							
Klingon K'Vort Battle Cruiser	1:1400	6812	1992	Mr Spock	1:6 8777 1995		
Klingon Bird-of-Prey	1:650	8230	1995	• Orion with Spock firing Phaser at a three-headed snake			
Romulan Bird-of-Prey	1:635	5957	1975	• Aurora originated kit, also issued by AMT for the US market. Tooling eventually acquired by AMT and modified into the figure as from Star Trek: The Motion Picture			
• Originally listed as Romulan Space Vessel							
Volcan Shuttle	1:50	5972	1979	AURORA			
Star Trek: The Motion Picture							
• Issued in the UK							
Star Trek III: The Search for Spock							
Star Trek VI: The Undiscovered Country							
• Note that both the last issue of the ST:TMP and the STIII:TSFS issue had the same number. However, it is likely that, although advertised, the STIII:TSFS version was not actually issued and the kit remained with 'Star Trek: The Motion Picture' on the box							
TSUKUDA - Vinyl Kits							
U.S.S. Excelsior				U.S.S. Enterprise NCC-1701	1:635 921 1966		
Klingon Bird-of-Prey				• Issued using AMT's second set of moulds for the Canadian and European markets			
• First Aurora issue in an almost identical vertical format box to AMT							
• Re-issued in horizontal format box							
Klingon 'Alien Battle Cruiser'				AURORA			
• Issued using AMT's second set of moulds for the Canadian and European markets							
MONOGRAM - Star Trek: Voyager				U.S.S. Enterprise NCC-1701	1:635 923 1968		
U.S.S. Voyager				• Issued using AMT's second set of moulds for the Canadian and European markets			
• Voyager vehicle							
TSUKUDA - Vinyl Kits				U.S.S. Enterprise NCC-1701	1:635 923 1968		
U.S.S. Excelsior				• First Aurora issue in an almost identical vertical format box to AMT			
Klingon Bird-of-Prey				• Re-issued in horizontal format box			
• Note - these kits are - more or less - identical in size to the equivalent AMT kits, though the quoted scales are different. The AMT scales, however, are likely to be the more accurate							
ESTES - Flying Rockets							
Starship Enterprise				Starship Enterprise	1:700 1275 1975		
• Re-issued for 25th Anniversary							
Klingon Battle Cruiser				• Re-issued for 25th Anniversary			
• Re-issued for 25th Anniversary							
(Dates in <i>italics/bold</i> imply kits are still to be released)							

ERTL STAR TREK MODEL PRIZES MUST BE WON!

In association with *ERTL*, *Star Trek Monthly*, is pleased to mark this issue's history of model kits with perhaps its biggest giveaway yet – an opportunity for readers to win £1000 of *Star Trek* merchandise!

FIRST PRIZE

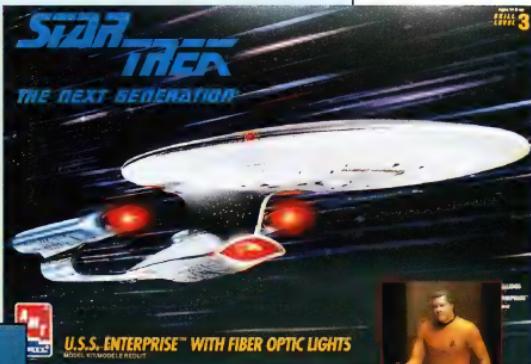
The lucky winner will receive one of **EVERY** kit featured on this page

5 SECOND PRIZES

The new *U.S.S. Enterprise*® NCC-1701-D with fibre optic lighting

11 THIRD PRIZES

The latest version of the stunning *Klingon Bird-of-Prey*



21 RUNNER UP PRIZES

One of three vinyl figure kits – *Captain Kirk*, *Doctor McCoy* or *Scotty*!

HOW TO ENTER

All you have to do is correctly answer the **THREE** questions below and send your answers to the **STAR TREK MONTHLY ERTL MODEL COMPETITION (#7)**, **Titan Magazine**, 42-44 Dolben Street, London SE1 0UP. The Editor's decision is final and all entries must be received by Friday 6 October. You may enter using the form below or send your answers on a postcard.

- 1) Name the space station featured in the *Classic Star Trek* episodes, *The Trouble with Tribbles*
- 2) Name the last *Star Trek: The Next Generation* season one episode to feature the use of a landscape model. Was it
a) Encounter at Farpoint?
b) The Arsenal of Freedom?
c) We'll Always have Paris?
- 3) Which British toy company once owned *AMT*?

NAME _____

ADDRESS _____

AGE _____

The Most Toys

Highlights of this month's new Star Trek® licensed product releases



Above: Bandai's new model of the original U.S.S. Enterprise
Below right and opposite top: Just some of the uniforms available from Warp One...



would like to go to conventions and other functions dressed as your favourite characters. Well, there's only one company that manufactures official *Star Trek* uniforms and that's **Warp One**, who are based in Wales. They produce men's and women's *Classic Star Trek* uniforms, as well

After last month's product bonanza, things are (thankfully) a bit quieter on the merchandise front. **Bandai** are producing a model of the much-loved, original *U.S.S. Enterprise* NCC-1701; this ship has illuminated nacelles (that's engines to the uninitiated) and four authentic classic sounds: tractor lock on, phaser and photon torpedo fire and engage warp engines. Like all ships in this new range, it comes with a detailed Starfleet display stand. People have been asking if it's possible to buy *Star Trek* uniforms. It seems that a lot of you



as *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine* uniform tops. All these tops are available in sizes from small to extra/extra large and some children's sizes are also available. Uniforms are, of course, made in each of the branch colours, that is red for Command, blue for Science/Medical and yellow for Engineering.

An accessory that is also produced by **Warp One** is also worth mentioning here; they make *Star Trek* rank pins (with screw on backs, which won't fall off). Gold and Black pins are available so you can choose any rank you like, from

Ensign to Captain. I have a feeling that there are likely to be more Captains than Ensigns! Several people I know have bought these uniforms and they have all been very pleased with them.

Paul Christopher



Photo by Paul Christopher



AVAILABLE IN THE US

Holocraft have produced probably their best *Star Trek* hologram yet. It features the life-like head of a Ferengi, a Klingon and a Borg. Each head is shown individually, and as you alter your viewing position it magically transforms into another alien head – it's very impressive! The hologram is five inches by five inches and comes complete with a mounting board.

Paul Christopher

US MERCHANDISE NEWS IN BRIEF...

Leonard Nimoy's new autobiography, *I Am Spock*, ships from **Warner Books** soon in the US at \$24.95 – expect a UK version to follow. Advance warning: *The Art of Star Trek* (**Simon & Schuster**) includes illustrations from every *Star Trek* incarnation, and looks terrific – it's published here in November simultaneously with the US release.

Other licensed *Star Trek* merchandise that may be picked up by licensees in the UK or ultimately distributed here includes **Playmates'** new *Star Trek: Voyager* figure collection, featuring all the new main characters; *ST:VOY* badges from Hollywood pins and an original soundtrack CD from the series, released by **GNP Crescendo Records**. The **Hamilton Mint** have produced a

splendid commemorative plate marking the *ST:TNG* episode *All Good Things*.

For my money, however, there are three items you should be booking your flights for – or beginning US relatives to send as Christmas presents. The new *ST:TNG* Magellan Shuttlecraft clock from **Telemania** is a collector's edition replica, with nacelles that light up when the alarm goes off. The deluxe *ST:TNG* Klingon Make-up kit is a must, and comes complete with headpiece, moustache and beard, sponges and applicators, and even a booklet on *Secrets of Successful Make-up*. But top of any well-adjusted couch potato's shopping list has to be the *ST:TNG* Phaser/Universal Remote which will not only change the channels on your television but irritate the heck out of everyone in the room with its authentic phaser sound... ■

John Freeman

That's all for this issue – more news in 30 days... ■



by Stuart Clark

September's CIC Video releases will bring *Star Trek: Deep Space Nine* to its rousing season three finale. On *ST:DS9* Volume 3.12, *Family Business* is a highly amusing Ferengi story: Quark is called home to sort out his mother, who has broken Ferengi law. Not only has she made profit but she is also wearing clothes! Great acting by both Armin Shimerman and Max Grodénchik is complemented by a wonderful special guest star performance by Andrea Martin. *Shakaar*, by contrast, is a heavily political Bajoran story. Kira is asked to mediate in a dispute between Kai Winn and some farmers, previously comrades in the Resistance. The spiritual leader is now making her play for political office, aiming for ultimate power over all Bajor. This excellent episode contains some intriguing twists and, hopefully, the storyline will be expanded in season four.

ST:DS9 Volume 3.13 features Dax in *Facets* and Odo in *The Adversary*. Jadzia has to undergo the ritual of Jantarra, during which she meets all Dax's previous hosts. Her crewmates each assume one of the personalities for a short period of time. It is most enjoyable to watch the established characters suddenly transformed into different personalities, especially Quark! In *The Adversary*, *Star Trek* does its version of *The Thing*. An alien infiltrates the station and endeavours to start a



war. This scary episode keeps you guessing as to who is real and who can be trusted, with some particularly tense moments as Dr Bashir performs blood tests!

Star Trek: Voyager Volume 1.5 contains the episodes *Emanations* and *Prime Factors*. The first spotlights Harry Kim in a gruesome story about a people's beliefs in life after death. While exploring an alien graveyard, the young officer disappears. The only way to return is to be the victim of a burial ritual. Visiting a most hospitable planet in *Prime Factors*, the crew uncover a device which would transport them most of the way home. Unfortunately, the prime directive which Starfleet has applied to many previously encountered races, is now applied to them and they are refused access to the technology. A surprising crew member snatches the device.

On *Star Trek: Voyager* Volume 1.6 a traitor is revealed aboard the *U.S.S. Voyager* in *State of Flux* when a trade of technology with the Kazon results in the accidental destruction of one of their ships. The ending of the episode leaves the possibility that the traitor may return. In *Heroes and Demons*, the holographic Doctor finally takes centre stage and Robert Picardo excels once again in his character. He has to rescue three of his fellow officers, who have been the victims of a malfunction in a holodeck program. Fans of historical literature are in for a treat, as the holodeck was running Beowulf... ■

Right: ST:VOY Heroes and Demons
Below: ST:DS9 Family Business



On Screen

STAR TREK VIDEO RELEASES

11 September	Star Trek: Deep Space Nine (Volume 3.12) – <i>Family Business</i> and <i>Shakaar</i>
	Star Trek: Voyager (Volume 1.5) – <i>Emanations</i> and <i>Prime Factors</i>
21 September	Star Trek: Deep Space Nine (Volume 3.13) – <i>Facets</i> and <i>The Adversary</i>
	Star Trek: Voyager (Volume 1.6) – <i>State of Flux</i> and <i>Heroes and Demons</i>

PEAK PERFORMANCES

Mid-July saw the release in the US of the latest *Star Trek* film, *Star Trek Generations*, on laserdisc. Predictably it was one of the month's biggest sellers with a far higher than normal pre-order rate among fans eager to get their hands on the first big-screen outing of Captain Picard and his crew. Neither was it surprising that advance sales of this disc, at around the \$40 mark, spun the disc high into the sales chart, where, at the time of writing, it still resides.

Laserdisc, for those newly returned from the Gamma Quadrant, is the medium die-hard film fans prefer when it comes to watching their chosen addictions at home. Not for them the monthly hikes to Woolworths to purchase the latest video tapes with their television-shaped ('pan and scan') images, frequently suspect stereo-sound and an estimated shelf life of just over 13 years for the mylar plastic tape itself. The disc offers all the luxuries of true longevity, full wide-screen ('letterboxed') pictures, true digital sound and all the latest in home cinema gadgetry such as THX and pro-logic sound, instant call-up of any chosen part of the film and, occasionally, separate analogue soundtracks the user can select in place of the regular soundtrack, which can feature such goodies as the Director talking you through how the film was shot, comments from other production designers or cast members, or even just the music without the intrusions of speech, sound effects or atmospheric background noises. In short, these silvered platters which look like CDs but are the size of old vinyl albums, can offer the true buffs more than was presented originally on cinema screens.

The drawback, of course, is cost. Good laserdisc players start at around £600 and really only achieve optimum performance if connected to a large-screen

television – preferably one of the new wide-screen models – and to a top-notch HiFi system. The discs are also expensive. With virtually no manufacturing of the items in this country, nearly all laserdiscs are imports from the USA, which means a basic film will cost around the £35 mark. And that is just the start – last year's big-news release was a boxed edition of all three of the *Star Wars* films, which sold in Britain for about £220...

Ironically, in the US, laserdiscs have been good news for *Star Trek* collectors. At around \$35 each, the *Star Trek: The Next Generation* discs feature two full, unedited episodes in a laminated picture sleeve with full cast and crew details. These compare favourably with their US tape counterparts which come in those poor cardboard sleeves, have only one episode per tape, and will sting you for just over \$20 a time. Small wonder laserdiscs have been a blossoming market over the Atlantic during the last 10 years.

Alongside the THX, wide-screen edition of *Star Trek Generations*, Paramount Home Video has also seen fit to release all seven films together in one deluxe boxed set with a specially designed slipcase. Every film is complete and in wide-screen format. The only drawback? The cost. The UK price, once shipping, duty and VAT has been paid, will be around £240. And in case you think that is expensive, consider that one Japanese laserdisc manufacturer has announced plans to release later this year a limited collectors edition of all 178 episodes of *ST:TNG* as one package. The cost for this crate (I refuse to call it a box...) for Americans alone, about \$10,000.

Anybody still want to complain about the cost of *Micromachines*? ■

Jeremy Bentham

CIC VIDEO STAR TREK: VOYAGER LAUNCH

If you were wondering just how the *Star Trek: Voyager* pilot video release got so much newspaper and magazine coverage amidst all the other releases in a month, it's because CIC Video went to great lengths to make the launch as special and as memorable as they could. Darryl Curtis reports...

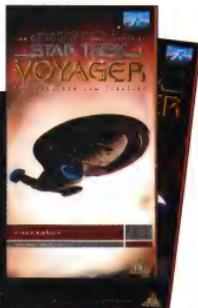
CIC Video, together with Countrywide Communications, put together a rather dazzling presentation to mark the launch of *Star Trek: Voyager* Volume 1.1, on video.

The event was held at the *Atlantic Bar and Grill* in Glasshouse Street, Piccadilly, London, on 14 June. Guests were invited into 'Quark's Bar', where the hosts, all dressed in Starfleet uniform, served colourful alien-looking cocktails as guests watched a dazzling array of slides flash up on the walls. The usual relaxed drink-

ing and chatting was rudely interrupted by the abrupt arrival of a Klingon representative, who informed us that we were to be taken prisoner on his Bird-of-Prey. There followed some elaborate scuffles between Klingon and Starfleet representatives, and guests were eventually ushered into the screening room to witness an incoming message from the Starfleet Ambassador, in the form of an apology about the Klingon incident.

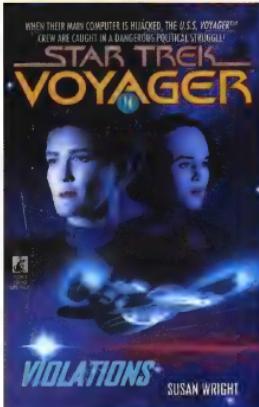
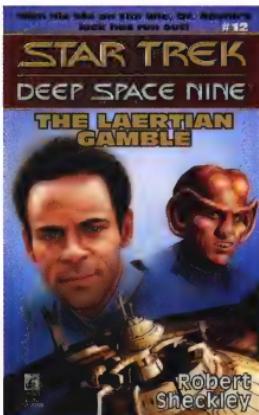
The screening itself was washed down by glasses of Human wine and ale, this time, and a choice of Klingon savouries, from Rat...atouille to a rather tasty Klingon Korma.

The event was attended by a number of showbiz and media personalities, including Craig Charles and Danny John Jules of the British SF series *Red Dwarf*, actor Don Henderson and television personality Timmy Mallet. ■



Read Out

A Preview of this month's book releases by Marisa Rovea-Franco



New this coming month in the *Star Trek: Deep Space Nine* series from Simon & Schuster is *The Laertian Gamble* by Robert Shekley. The story advocates its own little life-like philosophies and this one, in my opinion, is a bit like our National Lottery. Dr Bashir starts to gamble for a mysterious alien woman from the planet Laertes at one of Quark's gaming tables. Things seem innocent enough, yet the more Dr Bashir wins, the more things go wrong in the Federation: ore ships vanish; planets lose their atmosphere; suns go nova. The cause and effect is hard to understand and *ST:DSS* followers may already be making comparisons with the episode *Move Along Home*, but events are proved to be more than just coincidence by the bizarre Laertian science called Complexity Theory. When Bashir tries to stop gambling, a Laertian warfleet appears to force him to continue, while on the planet Laertes itself Major Kira and Science Officer Dax must battle their way through chaos and danger to find a way to stop the Laertians - and save *Deep Space Nine* and the Federation from utter destruction!

This is just the sort of cunning creation you'd expect from Shekley, an established SF author whose work probably influenced Douglas Adams's *The Hitch Hiker's Guide To The Galaxy*. If you've been lucky enough to find copies of his other SF novels, such as *Mind Swap* - unfortunately many are out of print in the UK - then you may well find this one of the stranger *Star Trek* novels you're ever likely to pick up...

This month's offering from *Star Trek: Voyager* is *Violations*, by Susan Wright, in which, under the guise of helping the crew find a way home, a group of aliens board the *U.S.S. Voyager* and then steal the main computer. In order to get it back, Captain Janeway is forced to negotiate with the thieves - who are from a consortium of planets where thievery is a way of life. But as Janeway and the crew fight to retrieve their computer in time to save the barely functioning ship, they become embroiled in a political battle that could not only destroy the *U.S.S. Voyager* but the crew as well. These aliens are definitely one up from the capitalist Ferengi - who always seem to me to deal rather than steal if they possibly can.

One book that definitely caught my eye amongst this month's releases is *Make It So: Leadership Lessons From Star Trek: The Next Generation*, written by Wess Roberts, Ph.D., author of the successful business book *Leadership Secrets Of Attila The Hun* in 1989, and Bill Ross. As entertaining as it is useful, *Make It So* captures the mythos of *Star Trek: The Next Generation* as it delivers dramatically rich lessons on leadership, such as the ability to focus on a single 'mission', effective communication, teamwork and honour. The examples are taken from the on-screen adventures of Captain Picard and company, but the lessons are real - and can be applied to everyday situations where the goal is the kind of high-performance organisation embodied by the crew of the *U.S.S. Enterprise NCC-1701-D*. This new book will either appeal to *Star Trek* enthusiasts and serious students of leadership alike, or be dismissed as one step too far in what seems to be a plot to get a *Star Trek* book in every section of the book shop!

Last but no means least is the first official hardback, week-to-view *Star Trek Diary 1996*, featuring an outstanding collection of full-colour photographs as well as character profiles from every *Star Trek* series. Following on from last month's calendar releases, this diary will undoubtedly become a collector's item. Our advice? Start talking about Christmas presents in a loud voice to your nearest and dearest immediately...

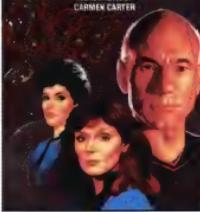
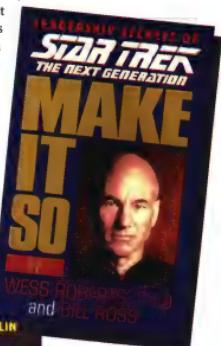
There is only one reprint in the *Titan Books* range this month, and it is Carmen Carter's *ST:TNG* tale, *The Children of Hamlin*. Captain Picard and his crew come face-to-face with the evil Chorali, responsible for the destruction of the Federation outpost Hamlin and the ruthless slaughter-

3... A KEY TO A DEEDED-SOUL MYSTERY - AND A HAULIC QUEST FOR WHEATMEAT

STAR TREK THE NEXT GENERATION

THE CHILDREN OF HAMILIN

BY CARMEN CARTER



ter of the colony's entire adult population 50 years ago. The colony's children disappeared without a trace, but their fate now lies in the hands of Jean-Luc Picard, if only he can find the key to a decades-old mystery... ■

THE WARP SPEED GUIDE TO STAR TREK GRAPHIC NOVELS



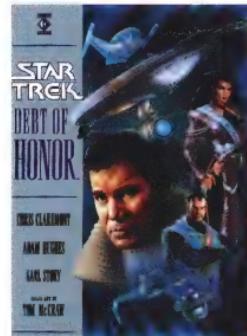
pages of new art which is a highly expensive item to produce compared with a text adventure, hence higher cover prices.

Currently, two British companies publish *Star Trek* comic collections (and graphic novels) in the UK. *Boxtree* have, so far, concentrated on *Star Trek: Deep Space Nine* and recently released a compilation of *Hearts and Minds*, written by Mark Altman. In this story, Commander Sisko finds himself embroiled in a potential war between the Klingons and the Cardassians when a Klingon Warbird is destroyed. The DS9 crew go their separate ways to discover the truth of the matter, providing some good characterisation along the way and some magic moments from Quark as he finds himself caught up in a business deal even he isn't quite sure he can handle. It isn't a bad story, although the real enemy comes as no surprise; the tale is unfortunately let down by some particularly static storytelling. In a visual medium such as comics, the impression of movement and action, alongside ongoing characterisation, is very important, and *Hearts and Minds* really fails to deliver, despite some nicely rendered space scenes and vehicles and the occasional explosion. A far better buy from *Boxtree* would be the collections of the early *STDS9* comic strip adventures, simply titled **Star Trek: Deep Space Nine** and **ST:DS9 - Emancipation and Beyond**, which are, for the most part, well written and drawn.

The most recent compilations from *Titan Books* are **Star Trek: The Next Generation - Beginnings** - a collection

of the first ever *ST:TNG* strips, created before the series even aired in the US - and **ST:TNG/ST:DS9 Crossover**, which regular *Star Trek Monthly* readers will almost certainly recognise as the first strip featured in this publication. The latter is a glorious tale of cosmic intrigue, spanning the gulf between the Alpha and Gamma Quadrants as a Federation mission goes missing in the wormhole between galactic sectors. Someone is interfering with the wormhole itself and the physical repercussions for the population of nearby Bajor are deadly in the extreme. The story is well drawn, has some fine action sequences, some particularly good character spots and, in short, combines all the right elements required of a *Star Trek* comic strip. If it lacks anything it's a depth to the characterisation of some of the players, but when you have too many characters all being expected to do something in such a crossover story it's hardly surprising. **Beginnings** has, for my money, very little of the above elements and is of interest purely as a snapshot for what might have been with the popular series on television, rather than how it actually turned out as the show developed. Of particular note is the collection's handling of Q, which has shades of what happened to that near omnipotent character in the television series itself. A chicken and egg situation, methinks. If you want a good Q comic strip story, seek out **The Best of Star Trek: The Next Generation**, which offers a splendid story (admittedly now at odds with official continuity) from actor John De Lancie himself.

On the graphic novel front, Chris Claremont's **Debt of Honor** may prove difficult to find but is definitely worth buying, as is **Star Trek - The Ashes of Eden**, Shatner's story of Kirk's quest for eternal youth is well told, supported by some truly excellent art from Steve Erwin. It has picked up all the best elements from the text adventure and provided a gripping tale, albeit with some elements clearly borrowed from the film series. Catch it if you can... ■



STRIP COLLECTIONS AND GRAPHIC NOVELS CURRENTLY IN PRINT...

All the books listed below can be ordered through any good bookshop, including *W H Smith* and *Waterstones*, or from *Forbidden Planet* Mail Order

Boxtree
STDS9 (PB, £7.99)
ST:DS9 - Emancipation and Beyond (PB, £7.99)
STDS9 - Hearts and Minds (PB, £7.99)

John Freeman

LICENSED STAR TREK BOOKS AVAILABLE IN SEPTEMBER

Star Trek fans should note that the numbering systems between *Titan Books* and *Simon & Schuster* for *Classic Star Trek* are not compatible. This book schedule is as accurate as possible but may be subject to change. PB = Paperback HB = Hardback GN = Graphic Novel

SIMON & SCHUSTER

Classic Star Trek

Prime Directive by Reeves-Stevens (Audio, £7.99)

Star Trek: The Next Generation

Make It So: Leadership For The Next Generation by Wess Roberts (HB, £9.99)

Star Trek: Deep Space Nine

Laertian Gamble by Robert Sheckley (PB, £4.50)

Star Trek: Voyager

4: Violations by Susan Wright (PB, £4.50)

Star Trek Diary 1996 (HB, £9.99)

TITAN BOOKS

Star Trek: The Next Generation

3: The Children of Hamlin by Carmen Carter (PB, £4.99)

Titan Books

Star Trek - Debt of Honor (PB, £6.99)
Star Trek - Tests of Courage (PB, £9.99)
Star Trek - Who Killed Captain Kirk? (PB £8.99)
Star Trek - The Ashes of Eden (PB, £9.99)
The Best of ST:TNG (PB, £9.99)
ST:TNG - The Star Lost (PB, £7.99)
ST:TNG - Beginnings (PB, £9.99)
ST:TNG/ST:DS9 - Crossover (PB, £7.99)

Communications



We continue to read all your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them! Please send your letters to *Star Trek Monthly, Titan Magazines, 42-44 Dolben Street, London SE1 0UP*. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better... As an added incentive to persuade you to air your views, we'll be giving an all-new *ERTL U.S.S. Enterprise* model kit away to one of our correspondents each issue.

We're very sorry, but we cannot make personal replies to your letters - there simply aren't enough hours in the day. Hopefully, if your question is one others are asking it will either be answered on these pages or in *A Fistful of Data* at some point. We will only respond to unsolicited contributions (articles only, no fiction) if a stamped, self-addressed envelope is included, and this may take time. You have been warned...

STAR TREK: VOYAGER STORMS YOUR VIDEO MACHINES...

From watching the pilot of *Star Trek: Voyager*, this show certainly seems to have regained the essential spirit that is *Star Trek* after a conspicuous absence from the dour and stoic *Star Trek: Deep Space Nine*.

Kate Mulgrew seems to fit the bill quite nicely as Captain Janeway (except that voice, which sounds like a cross between Barry White and a cement mixer).

All right, I admit that when I first saw a publicity picture of Tim Russ as Tuvok I thought he looked ridiculous, but upon watching him in the show, he is absolutely perfect for the job and has the air of a young Leonard Nimoy about him; and he fires off Janeway to form a very pleasing Kirk/Spock-type relationship. With a great cast, great effects, a breathtakingly beautiful opening credit sequence and Jerry Goldsmith's stunningly awe-inspiring theme music, this really is the *Star Trek* show for the Nineties and beyond... Kevin W., Sheerness, Isle of Sheppey, Kent

'Dour and stoic Star Trek: Deep Space Nine?' You're for it now...

I am a true fan of *Star Trek: The Next Generation* and eagerly awaited the arrival of *Star Trek: Voyager*. When I completed viewing *The Caretaker* on video I could have cried. It is obvious to me that the creators of *ST:VOY* have expanded the saga of *Star Trek* way too far. In fact, I struggled to watch the pilot to its conclusion. For me, the pilot was boring and I generally wasn't pleased with the outcome.

When I read *Star Trek Monthly* Issue 4 it stated that fans believe *ST:VOY* to be 'Classic Star Trek for the Nineties'. I utterly disagree; in my opinion, *Star Trek: Deep Space Nine* should never have been aired. The producers should have realised *Star Trek* has totally used up its potential and stopped at the conclusion of *ST:TNG* season seven, continuing the saga only through the films.

CONTACTING STAR TREK ACTORS

Many of you have asked about the best way to contact your favourite actors. All letters to the cast of any of the four series should be addressed to the actor and the character which they play. Those to the *Classic Star Trek* cast should be sent care of *Lincoln Enterprises*, PO Box 691370, Los Angeles, CA 90069, USA. Those to the cast of *ST:TNG*, *ST:D9*, and *Star Trek: Voyager* should be sent care of *Paramount Pictures Corp*, 5555 Melrose Ave, Hollywood, CA 90038/3197, USA.

FAN CLUBS AND CONVENTIONS

Under the terms of our agreement with *Paramount Pictures*, at present we are only able to publish details of licensed and non-profit making clubs and licensed conventions. *Star Trek Monthly* accepts no responsibility for the accuracy of the information listed below, which is printed in good faith. All details of events were correct at time of going to press but we advise anyone interested in attending any activity to contact the organiser via the contact address. Always enclose a stamped, self-addressed envelope with any enquiry - these people are running their clubs for love, not money! (Special thanks to Janet Quarton from *IDIC* for her help compiling this ongoing list).

For me, the interior of the *U.S.S. Voyager* is not up to much (especially the *Star Trek: The Motion Picture* warp core). However, the exterior is good, along with the brilliant visual effects. But effects don't make an episode a good episode. Plots and characters count more than anything and *ST:VOY* is a bit thin on the ground with both.

The grapevine tells me that there is a holodeck and alternative universe episodes have already been used - surely an indication that the format is winding down to a halt!

I admit, however, that I said many of the same things about *Encounter at Farpoint*. I was glad to be proved wrong. I just hope that *ST:VOY* takes the same route as *ST:TNG* and improves in leaps and bounds.

Matthew Hodcroft, Worsall, Manchester

'Well, you can't have two more different views than that to start discussion rolling on Star Trek's latest series. Pens, keyboards and modems at the ready, now...

CAPTAIN KIRK VS JACK DUCKWORTH...

Thanks to you and Mr Andrew Lane my work colleagues think I'm crazy, daft, cracked, even deranged. Sitting at their desks eating lunch, their peace and tranquillity had been disturbed, their break interrupted. Why, I hear you ask? Well, there is only one answer; that article written by Mr Lane - 'Where's Captain Kirk?'

Try as I might, through fits of laughter and satisfaction, to explain the subtlety of the article, the episodes Mr Lane referred to, it all just fell on deaf ears. The thrill and humour in the word and sentencing portrayed in just a few pages! Alas; I have now learnt that you can't initiate unbileavers, the confused, the *Coronation Street* fans.

This is one of, if not the best article your magazine has produced. Please could Mr Lane write more - let's know about the life and times of Mr Spock, Captain Picard, even Data!

NATIONAL CLUBS

Star Trek: The Official Fan Club of the UK - PO Box 355, Bushey, Watford WD2 2NA. Telephone (01923) 252900.

Federation Alliance - c/o Chris Thompson, 1 Knowle Avenue, Blackpool FY2 9RR

Federation Europe - 4 Fabis Apts, High Road, Letterkenny, Co. Donegal, Eire

Quark's Bar - c/o Miss Maria Woodward, Ashcroft, East Street, Westbourne, Nr Emsworth, Hampshire PO10 8SH

The Romulan Star Empire - c/o Lesley E. Hatch, 74 Pittfields Road, Brandhall Estate, Oldbury, Warley, West Midlands B68 0RQ

LOCAL GROUPS

Merseyside: Sentinel One SF/ST Club, c/o Sheri, 17 Bridge Street, Earlsdon, WA12 9BE

Nottingham: Prime Directive, c/o Michael Butcher, 501 Beechdale Road, Aspley, Nottingham NG8 3LF

Plymouth: Drake Science Fiction & Fantasy Association, c/o Tony Durks, 125 Grenville Road, St Judes, Plymouth PL1 9QA

Congratulations. The best issue yet.
Julie Farmer, (Not crazy, just in the know)
Poole, Dorset

Don't tell me we've panned Coronation Street as well as Star Trek: Deep Space Nine in the same letters column!
Percy Sugden will never let me hear the end of it... mind you, how about that for a crossover - Commander Riker leading his Away Team on a trip to the Rovers...

Ahem. In case anyone thought we don't have a sense of honour for one of Starfleet's finest warriors...

As Alison Brightwell said in Issue 4, I agree Kirk should stay dead. He died a hero saving the *U.S.S. Enterprise* as he wished. Only being 11 years old, I don't know *Classic Star Trek* as well as other people. But I know that Kirk would have liked this ending.

Thomas Cheffings, Nuneaton

A Viking funeral indeed, Thomas. Now to happier, or stranger things...

GAME TIPS

Here are some hints and tips for the *Star Trek: The Next Generation - Futures Past* game on the Super Nintendo system.

BGTTBTBV = Deliver Medical Supplies

CGTTBTBB = Derelict Ship

DKTTBTBB = Rescue the Miners

DJTTBTBV = More information on the IFD

JFTTBTBV = Seek Radny at the bar

JDTTBTBV = Rescue crew on disabled ship

KDTTBTBV = More information on the IFD

KFTTBTBV = Visit miners

LRTTBTBV = Go to IFD

MGTTBTBV = After getting first shard in battle

NKTTBTBV = Test at Verenitor Beta V

PSTTTBTBV = Test at Verenitor Alpha I

PKTTBTBV = Return to IFD

FTTTBTBV = See the ending

Or, on the title screen, when told to press start instead press Y,Y,X,X,A,B,B and you will hear a ping - then press start. Now during play start then Y will bring up a level select menu.

Ian Boyle, Liverpool

Don't ask me what it all means, I just work here - but your dedication earns you this month's ERTL kit, Ian. More tips from Ian for Star Trek: Starfleet Academy next issue (Star Trek: The Next Generation "Future Past" The Official Book of Tips, Hints and Game-Winning Strategies! For Super NES, by Corey Sandler is also available from Brady Publishing)

WHAT'S UP, DOC?

I have read *Star Trek Monthly* with great interest and enjoyment. In fact I was so impressed I have ordered all the back issues!

One thing I wondered, however, is whether there are any plans to feature an interview with Gates McFadden in any of the up-coming editions? I'm a definite Crusher fan and would love to know more about her.

Kathryn A. Pentland, Perryhill, Co. Durham

We plan to feature interviews with all the major ST:TNG stars, Kathryn - and Gates McFadden, riding high in the 'Most Wanted Interview' charts, is just one in preparation for a future issue.

DISASTER!

The mag's looking good guys, but hey, let's make our minds up! I mean, is this a comic book or a fanzine? Don't

try and be both now people. Other than that small (but significant) gripe I can't find any faults on your behalf.

The main reason for me to type this letter (why not have e-mail, man!) is to bring you my 'Top Ten Things That Never Happen on Star Trek!' list...

10 The *U.S.S. Enterprise* NCC-1701-D runs into an energy field of a type it has encountered several times before

9 The *U.S.S. Enterprise* NCC-1701-D goes to visit a remote outpost of scientists, who are all perfectly all right

8 Some of the crew visit the holodeck and it works properly

7 The crew of the *U.S.S. Enterprise* NCC-1701-D discover a totally new life form, which later turns out to be a rather well-known old life form wearing a funny hat

6 The crew of the *U.S.S. Enterprise* NCC-1701-D is afflicted by a mysterious plague, for which the only cure can be found in the well-stocked sick bay

5 The captain has to make a difficult decision about a less advanced people which is made a great deal easier by the Prime Directive

4 An enigmatic being composed of pure energy attempts to interface with the *U.S.S. Enterprise* NCC-1701-D's computer, only to find it has forgotten the right leads

3 A power surge on the bridge is rapidly and correctly diagnosed as a faulty capacitor by the highly trained and competent engineering staff

2 A major Starfleet emergency breaks out near the *U.S.S. Enterprise* NCC-1701-D, but fortunately some other ships in the area are able to deal with it to everyone's satisfaction

1 The *U.S.S. Enterprise* is involved in a bizarre time-warp experience which is in some way unconnected to the late 20th Century

The Cyberfreak, Great Dunmow, Essex

Anyone else with a bizarre Top Ten? You know where to write...

IN BRIEF...

We're still getting many requests for technical data (thanks to all you sending in technical drawings, but, sadly, we're unable to use these at present); thanks also to those of you still defending the comic strip - see last issue's column for the decision on that one - and for all your suggestions for potential interviewees.

Finally, yes, **Richard Moran** of Wickford - I am the same John Freeman who once edited *Doctor Who Magazine* for *Marvel UK*. As far as I know I'm not appearing on the *Star Trek* specials on QVC. This must be another John Freeman from an entirely different universe where the fame of it all went to my head, rather than merely the hot July weather I was suffering while compiling this month's letters column... ■

STAR TREK: VOYAGER BOOKS WINNERS

The following lucky readers were the winners of our *Star Trek: Voyager* books competition, which appeared in Issue 4. The correct answer to the question was, of course, Tim Russ.

Ken Davis, Chesham, Bucks; Anthony M. Fulwood, Pimlico, London; Steve Marshall, Balsall Common, Nr Coventry; Jonathan Morris, Hall Green Birmingham; and Richard John Wilson, Mansfield.

ALSO AVAILABLE THIS MONTH FROM TITAN MAGAZINES

5 Sept. Judge Dredd Poster Magazine #4 £1.95

19 Sept. Judge Dredd Poster Magazine #5 £1.95

PEN PALS

Send your entries (30 words maximum, please and use the same format used below!) to Star Trek Pen Pals, c/o *Star Trek Monthly*. We have been inundated and have minimal space for them, so please be patient...

LOUISE ASQUITH (28)
25 Broadway, Lupset, Wakefield, West Yorkshire WF2 8AF.
Interests: SE, Music, Cinema and Videos. Wants all Trekkers to write, young or old.

JO BUCKWELL (27)
106 Sandgate Road, Brighton, Sussex BN1 6JG, fan of all *Star Trek*. Will reply to all 18+. Live long and prosper!

CARL AND CHARMAINE DEAKIN (23, 16)
36 Meadowfoot Road, Willenhall, Coventry CV3 3DW. Seek fans of *Star Trek: The Next Generation* and *The X-Files*. Male or female, anywhere.

IAN FARQUHARSON (16)
Brewery Bridge, Kingsmill, Elgin IV30 2AA. Interests: *Star Trek*, music, computers and spending money. Seeks pen pals roughly the same age from anywhere.

RYAN JAMES (23)
14 Bouvier Road, Enfield, Middlesex EN3 5SH. Interests: Swimming, chess, comics and of course all *Star Trek*. On a mission of peace and introduction.

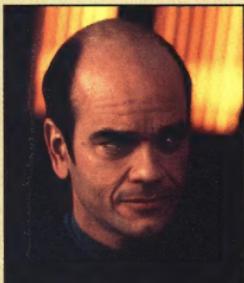
ANNETTE RUECROFT (14)
Windy Ridge, Morton Road, Bradling, Isle of Wight PO36 0JF. Interests: learning Klingon and Vulcan and being a total Trekker. Seeks Trekkers any age, M/F.

NEXT ISSUE - STAR TREK: VOYAGER - BEYOND THE FINAL FRONTIER AND NO WAY HOME?

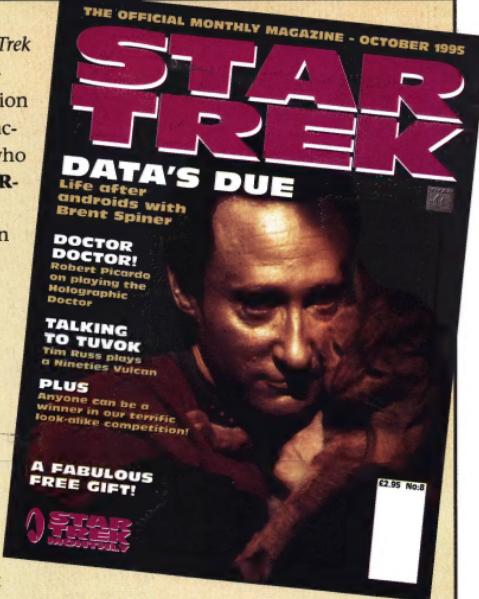
As *Star Trek: Voyager* launches on Sky, *Star Trek Monthly* brings you the latest behind-the-scenes news on the latest show, with information on new episodes from the United States, character updates and interviews with **TIM RUSS**, who plays the Vulcan, Tuvok, and **ROBERT PICARDO**, everyone's favourite holographic doctor. We'll also have a full feature on the first season of the show, now being released on *CIC Video*.

ALSO THIS ISSUE:

- Updates on the next *Star Trek* film and recent episodes of *Star Trek: Deep Space Nine* and *Star Trek: Voyager* in the US
- A step-by-step guide to making a *Star Trek* model without ending up covered in glue!
- Our second episode guide to all *Star Trek* series, detailing video releases, original air dates, guest cast and more from *Classic Star Trek* season two
- More merchandise news and more chances to win some of the best of it!
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